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City of Birmingham.

MUSEUM AND ART GALLERY.

CATALOGUE.

(WITH DESCRIPTIVE NOTES AND ILLUSTRATIONS)

OF THE

PERMANENT COLLECTION OF PAINTINGS

IN

OIL AND WATER COLOURS.

AND A

Special Loan Collection of Modern Pictures,

COMPILED BY

WHITWORTH WALLIS & ARTHUR BENSLEY CHAMBERLAIN

PRICE ONE SHILLING.

BIRMINGHAM:

GEORGE AND SON "BOROUGH" WORKS, 54, NEW STREET.

1891

City of Birmingham.

MUSEUM & ART GALLERY

Museum and School of Art Committee—

THE MAYOR, ALDERMAN CLAYTON.

ALDERMAN KENBICK, M.P., J.P. Chairman.

ALDERMAN BAKER, J.P.

MR. JOHN BRAGG.

" SIR THOMAS

" J. THACKRAY BUNCE, J.P.

MARTINEAU, J.P.

" W. BUNCHEE.

COUNCILLOR BEALE.

" C. J. HART.

" HARDMAN.

" JONATHAN PRATT.

" MARTINEAU.

" EDWIN SMITH.

" OSLEE.

" EDMUND TONKS, B.C.L.

" WALLIS.

Keeper of the Museum and Art Gallery—

MR. WHITWORTH WALLIS, F.S.A., F.R.G.S.

Assistant.—MR. ARTHUR BENSLEY CHAMBERLAIN.

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MONDAY, TUESDAY, THURSDAY, AND SATURDAY—

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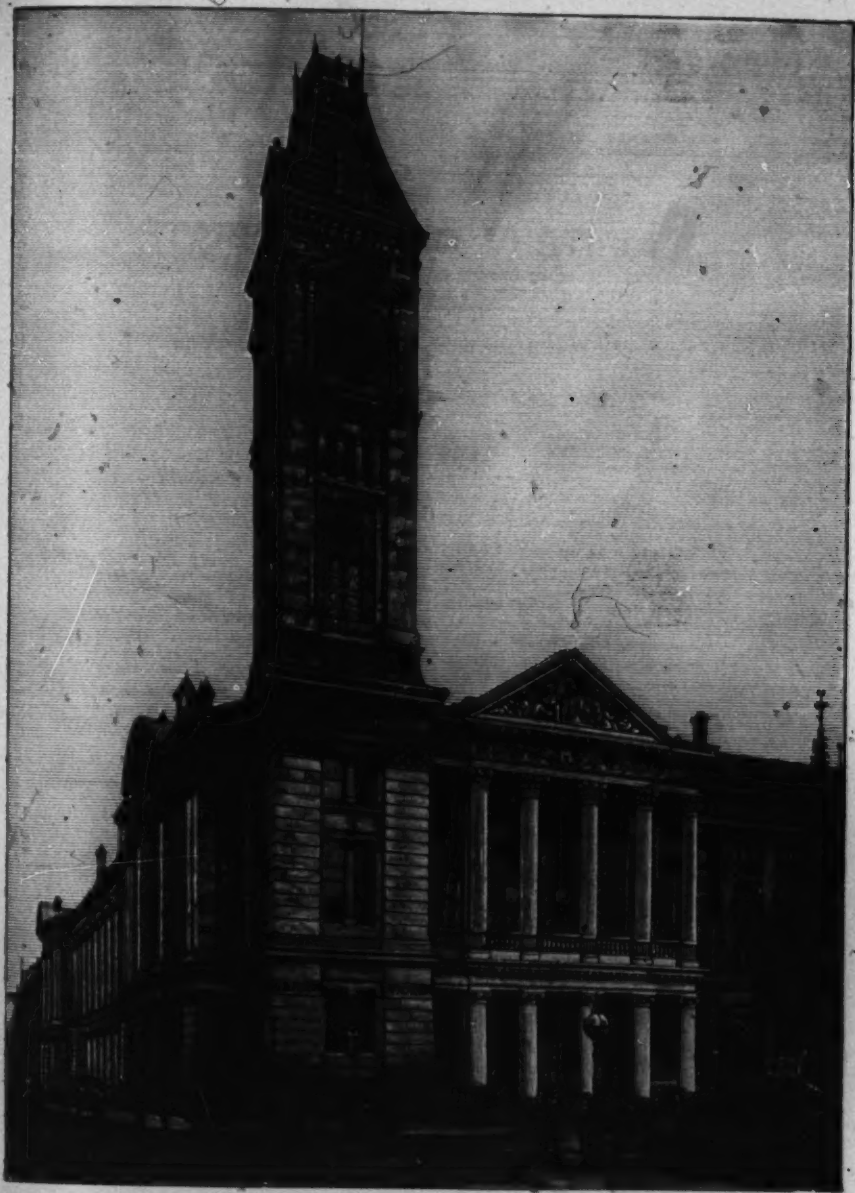
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8. 6. 1904
(1542)



MUSEUM AND ART GALLERY, BIRMINGHAM.



STAIRCASE AND VESTIBULE.

"THE PENCIL SPEAKS THE TONGUE OF EVERY LAND."—*Dryden.*

AFTER MURILLO.

1. Virgin and Child.

Presented by Mr. A. Dixon.

Murillo (Bartolomé Estéban) was born at Seville, and baptized on January 1, 1618. He was placed with Juan del Castillo, a relation, to learn painting, for which he had shown a decided ability. In 1641, having acquired a little money by painting heads of Saints and sacred pictures for South America, he was induced by Pedro de Moya, a former fellow student, who had studied in England under Van Dyck, to proceed to Madrid, with the intention, as some writers state, of going on to England and to Italy. Arrived at Madrid he was kindly treated by Velazquez, who induced him to remain there, where every facility to finish his studies was procured for him by Velazquez, which the high position of that master, as painter to the king, enabled him to offer. He returned in the year 1645 to Seville. In 1648 he married a lady of fortune of Pilas, and from this time his house became a favourite resort of people of taste and fashion. In 1660 he established the Academy of Seville, of which he was in that year president.

Murillo's last work was the large altar-piece of St. Catherine, painted at Cadiz for the Church of the Capuchins there; this picture he never completed; owing to a fall which he had from the scaffolding while engaged upon it, he was forced to return to Seville, where he died not long afterwards, April 3rd, 1682.

CHARLES LE BRUN.

Born 1619.

Died 1690.

2. Hortensia.

Presented by Mr. B. Johnson.

Hortensia was a Roman virgin, who was given with others as a hostage to the Etrurians, during one of the numerous wars between these two nations. While in their camp she discovered a plot to surprise the Romans, whereupon she possessed herself of a charger, evaded her guards, swam across the Tiber, and apprised her countrymen of their danger. In consequence of this timely warning they were victorious, and erected an equestrian statue to commemorate her heroic conduct.

Charles Le Brun, a French historical painter, was born in Paris, 1619. He received his first instruction in art from his father, who was a sculptor. He afterwards studied under Vouet, and in 1642 accompanied Poussin to Italy, where he remained four years. He then settled in Paris, and thanks to the patronage of Louis XIV. became head of the French School, exercising unlimited sway in all matters relating to art in France. In 1648 he took the principal part in founding the Academy, and was the first director of the Gobelins tapestry manufactory on its foundation by Colbert. He died in Paris, February 12, 1690.

JONATHAN PRATT.

3. J. Skirrow Wright, M.P.

Presented by the Subscribers.

John Skirrow Wright, was born at Hebden Bridge, in Yorkshire, 1823. He became a merchant in Birmingham, and was at one time a partner in the firm of Smith and Wright, button manufacturers and tin-plate workers. He took a great interest in all movements for bettering the condition of the working classes. As Chairman of the Birmingham School Board, he rendered valuable aid in promoting the educational work of the town. He was a keen politician, and was elected member for Nottingham in the Liberal interest, shortly before his death, which took place suddenly at a meeting of the School of Art Committee in 1880.

H. T. MUNNS.

4. George Dawson, M.A.

Bequeathed by Mr. E. D. Wilmot.

George Dawson, born in London in 1821, was intended for the Baptist ministry. In 1844 he became minister of Mount Zion Chapel in Birmingham. His disregard of the merely conventional usages of the sacred office alienated from him a portion of his congregation, and a separation took place, when the majority seceded with the minister. A new chapel was erected for him in 1847 and called "The Church of the Saviour." Mr. Dawson did not advocate peculiarities of doctrine, but rather made an earnest desire for truth, and a life of obedience to God and charity to man, the great tests of a Christian spirit. He was a very popular literary lecturer. When the *Birmingham Morning News* was started in 1871 he was made editor. He was also a member of the School Board, and interested in all the educational movements of the town. Died suddenly at his residence, King's Norton, in 1876.

JONATHAN PRATT.

5. The Rev. Arthur G. O'Neill.

Presented by the Subscribers.

ELIJAH WALTON.

Born 1832.

Died 1880.

6. Monte Tofana, in Tyrol.

Presented by the Artist.

Elijah Walton, F.G.S., was born in 1832, and passed his boyhood in the neighbourhood of Birmingham. He exhibited at the Royal Academy at the age of 15, and sold his work. He studied afterwards in London. The works he will best be remembered by are his pictures of the Alps. He ultimately settled near Bromsgrove, where he died in 1880.

HENRY O'NEIL, R.A.

Born 1817.

Died 1880.

7. The Trial of Queen Catherine.

Presented by Colonel Ratcliff.

Catherine of Aragon, daughter of Ferdinand and Isabella of Spain, was the first wife of Henry VIII. He had no male heirs, as all her children died young except Mary. This uncertainty about the succession to the throne would be likely to again plunge England into conflict. The queen, too, was old and sickly, and the king had become enamoured with Ann Boleyn, a lady of the court. Cardinal Wolsey was in favour of the divorce, which the Pope was asked to grant on the ground that the marriage was irregular, Catherine being the widow of Henry's eldest brother, Arthur, Prince of Wales. The Pope appointed a court to try the validity of the marriage in 1529—but their decision given against Catherine was revoked by him. But the king's patience became exhausted. Wolsey was disgraced, Henry privately married Ann Boleyn, an act was passed forbidding appeals to Rome, and in 1533 Archbishop Cranmer granted the divorce. The picture represents the latter trial, the scene being taken from Shakespeare's *Henry VIII.*, when Catherine flings herself at the king's feet, saying

"Sir, I do desire you, do me right and justice;
And to bestow your pity on me: for
I am a most poor woman, and a stranger,
Born out of your dominions."

Henry VIII., Act ii. Scene iv.

Henry O'Neil was born at St. Petersburg in 1817, but was brought to England at the age of five. In 1837 he became a Student at the Royal Academy, of which body he was chosen an Associate in 1860.

W. HALL.

A Birmingham Painter. Author of a "Life of David Cox."

Born 1805.

Died 1880.

8. A Peep out of Church. Bettws-y-Coed.

Presented by Mr. W. E. Everitt.

WILLIAM AITKEN.

9. Sketch of the Interior of the James Watt Room at Heathfield Hall, Birmingham.

Bequeathed by Mrs. Aitken.

James Watt, the great civil engineer, improver and almost the inventor of the steam-engine, was born at Greenock, January 10th, 1736. He was refused leave to establish a workshop by the borough of Greenock, because he was not a freeman. He joined Matthew Boulton, as partner of the Soho Works, Birmingham, 1774. To Watt is attributed the invention of the crank and fly wheel, the double-acting principle, parallel motion, and the regulating action of the governor. He also invented the copying press, a method of warming houses by steam, and the system of bleaching by-chlorine. Died August 25th, 1819. The above drawing represented Watt's workroom as it was at the time of his death, in an upper chamber of his residence, Heathfield Hall, Handsworth.

FRANK JACKSON.

10. William Aitken.

Bequeathed by Mrs. Aitken.

GEORGE JONES, R.A.

Born 1786.

Died 1869.

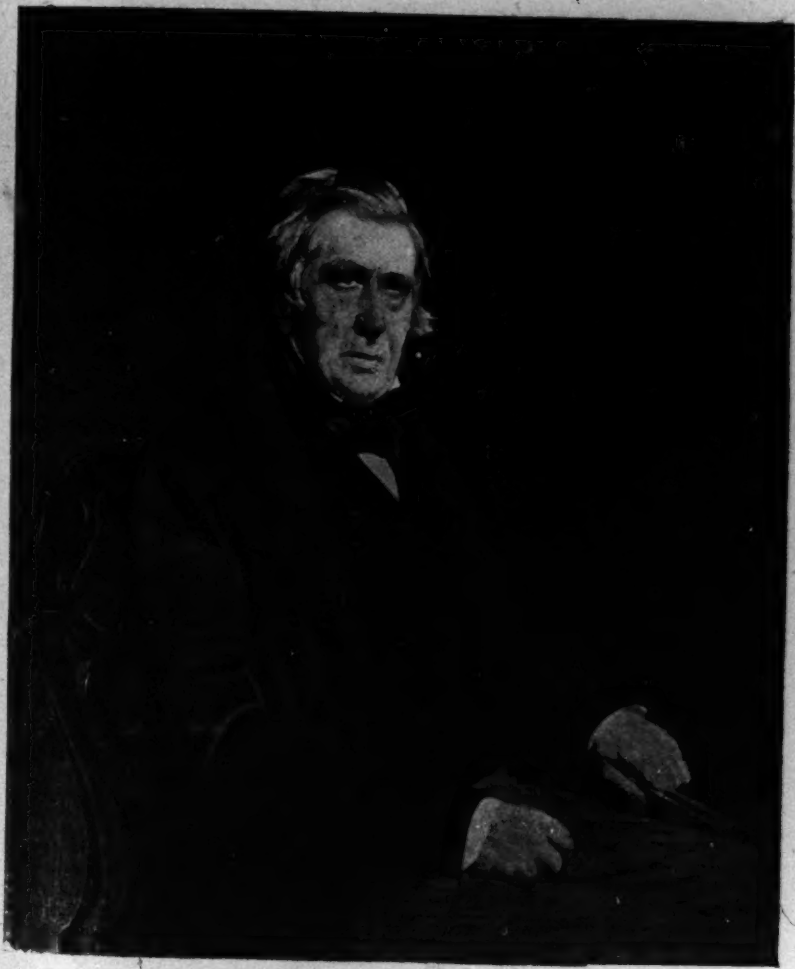
11. Geneva, from a sketch made in 1825.

Presented by Mrs. Jones.

Geneva, capital of the canton of the same name, is situated on the Rhone; at its outlet from the picturesque Lake of Geneva. It is the most populous and industrious town in Switzerland, watches, firearms, cutlery, mathematical instruments, etc. being manufactured there. Among the learned men who were born or who have lived there were Calvin, Cranmer, Lesage, Saussure, John Knox and J. J. Rousseau.

George Jones, R.A., was born in London in 1786; his father, John Jones, was a mezzotint engraver. He early turned his attention to art, having become a student of the Royal Academy when a boy, but for a while his art studies were varied by the duties of a military career. He served as an officer of militia in the Peninsular war, and was in Paris in 1815 during the occupation of the allies.

At the conclusion of the peace Jones returned to his art, painting chiefly views of towns or battle pieces. In 1820 he received the premium of 200 guineas from the Directors of the British Institution for a picture of the Battle of Waterloo; and two years afterwards a similar premium for another picture of the same subject, exhibited at the Royal Academy in 1822. He was elected an Associate of the Academy in this year, and a Member in 1824, and was a contributor to its exhibitions for more than 60 years, from 1803 to 1869 inclusive; but in later years his contributions consisted mainly of water-colour sketches in light and shade, chiefly of Scripture subjects.



No. 57

PORTRAIT.

DAVID COX.

FROM THE PICTURE BY SIR JOHN WATSON GORDON, P.R.S.A.

By permission of the Council of the Midland Institute.



He was Keeper of the Royal Academy from 1840 to 1850; and had previously held the office of librarian. In 1849 he published a memoir of his friend Chantrey—"Sir Francis Chantrey, R.A., Recollections of his life, practice, and opinions." Dedicated to Lady Chantrey. The Verron collection, which contains several examples of Jones's works, was formed chiefly on his advice. He died in London, on the 19th of September, 1869.

HENRY WYATT.

Born 1794. Died 1840.

12. Naughty Pet.

Presented by Mr. R. W. Thrupp.

Henry Wyatt was born near Lichfield in 1794, and was apprenticed to Francis Eginton, the well-known glass-painter of this town. He acquired a fondness for art, and went to London in 1811 to study at the Royal Academy. For some time he worked under Sir Thomas Lawrence, and in 1817 he returned to Birmingham, and devoted himself more particularly to portrait painting. He was a constant exhibitor at the Royal Academy. In 1837 he hoped to return to London, but his health failing he went to reside near Leamington. He died near Manchester in 1840.

13. Autograph Letter and Engraved Portrait of James Watt.

Bequeathed by Mrs. Aitken.

Engraved by Edward Francis Finden, the younger brother of William Finden, the line-engraver. He was born in London in 1792, and died there in 1857. He worked chiefly upon the various publications issued by himself and his brother, such as "Landscape Illustrations to the Life and Works of Lord Byron"; "The Gallery of the Graces"; "Landscape Illustrations of the Bible," and others. The publication of "The Royal Gallery of British Art" involved the Findens in a great loss from which they never recovered.

For note on James Watt see No. 9.

F. W. HULME.

Born 1816. Died 1884.

14. English Lane Scene.

Presented by Mr. J. Coppock.

Frederick William Hulme was born at Swinton, in 1816. He was the son of a Yorkshire artist of some reputation. He came to London in 1844, and for a time made designs for engravers. He painted much at Bettws-y-Coed, in a style not unlike that of Creswick. Died 1884.

ROUND GALLERY.

ALFRED BAKER.

Birmingham Painter. Born 1850. Died 1872.

15. Harvest Time in South Stoke.

Presented by Mr. S. H. Baker.

H. STACEY MARKS, R.A.

16. Intellect and Instinct.

Presented by Mr. Richard Chamberlain, M.P.

J. BRETT, A.R.A.

17. North-West Gale off the Longships Lighthouse.

Presented by the Trustees of the Public Picture Gallery Fund.

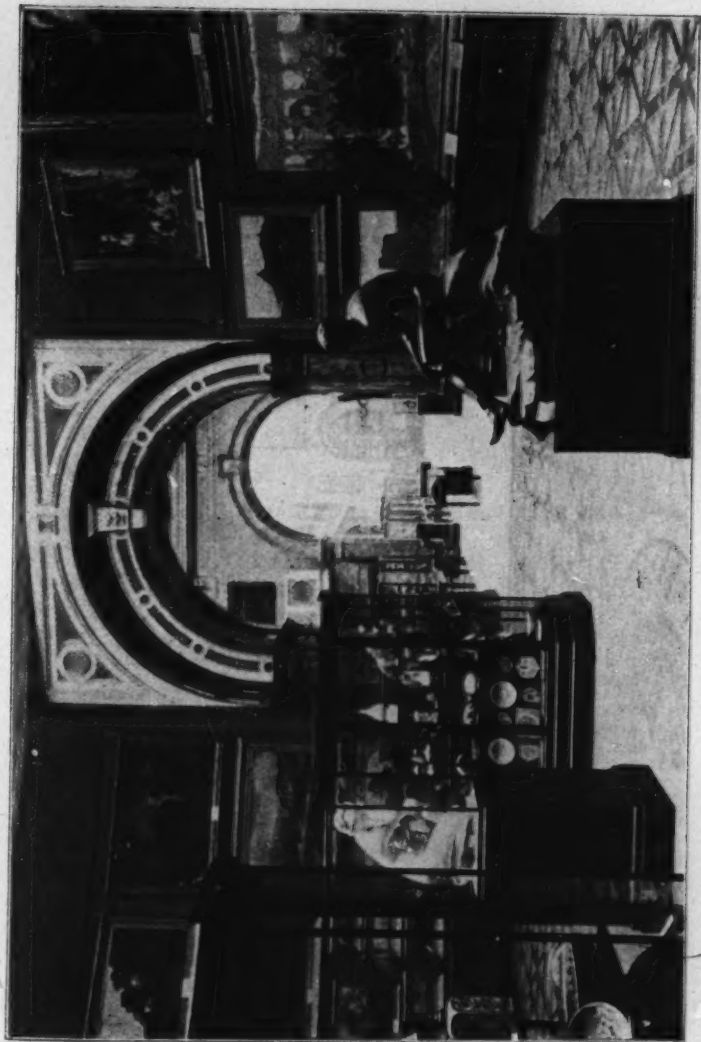
The Longships Lighthouse stands on a cluster of rocks, one and a half miles off the Land's End, S. W. Cornwall. It was erected in 1797, and is a granite tower, of similar construction to the Eddystone Lighthouse, 62 feet in circuit at the base and 52 feet high from the rock to the lantern-vane.

VAL PRINSEP, A.R.A.

18. Cleopatra.

Lent by Councillor Michael Davis.

Cleopatra born B.C. 62, Queen of Egypt, was a daughter of Ptolemy Auletes, and sister and wife to Ptolemy Dionysius, and celebrated for her beauty and cunning. She captivated Julius Caesar and lived with him at Rome until his death, when she fled to Egypt, B.C. 44, having a son called Caesarion. As she had supported Brutus, one of the assassins of Caesar, Anthony, Caesar's nephew, when on his expedition to Parthia, summoned her to appear before him. She arrayed herself in most magnificent apparel, and succeeded in causing Anthony to become enamoured of her. He publicly married her, although he was already wedded to Octavia, sister of the reigning Emperor, Augustus, grand-nephew of Julius Caesar. This behaviour was the cause of a rupture between Augustus and Anthony, and these two celebrated Romans met in sea battle at Actium, where Cleopatra, by flying with sixty sail at a critical moment, ruined the interest of Anthony and he was defeated. He followed her to Egypt, but committed suicide on receiving false information that she was dead. She lay concealed in one of the monuments (temples), and after she had received pressing invitations from Augustus, and even pretended declarations of love, she destroyed herself by the bite of an asp, so that she might not fall into the conqueror's hands, B. C. 30. She was a voluptuous and extravagant woman, and in one of the feasts she gave to Anthony she melted pearls into her wine to render her entertainment more costly. Her beauty has been greatly commended, and her mental perfections so highly celebrated, that she has been described as giving audience to the ambassadors of seven different nations, and speaking their various languages as fluently as her own.



ROUND GALLERY, LOOKING EAST.
SHOWING PERMANENT COLLECTIONS.



SAMUEL LINES.

Born 1778. Died 1863.

19. Llyn Idwal.

Lent by the Council of the Midland Institute.

Samuel Lines, a landscape painter and designer, was born near Coventry in 1778, and was brought up on the farm of an uncle. When fourteen years of age he showed a taste for art, which led to his being placed, in 1794, with a clock dial enameller in Birmingham, and on the completion of his apprenticeship he found employment here as a designer for the manufacturers. In 1809 he established a life academy, in which several young men, afterwards known in art, were students, and during forty years he was always active in promoting the interests and advancement of art in Birmingham, where he died in 1863.

FRANK WALTON, R.I.

20. Gentle Autumn.

Bequeathed by Mr. Joseph Beattie.

J. GEOFFROY.

21. The Infant School.

Presented by Mr. J. C. Holder.

GEORGE MORLAND.

Born 1763. Died 1804.

22. Pigs.

*See Illustration.**Presented by Mrs. Luckcock.*

George Morland, the son of Henry R. Morland, a painter, was born in the Haymarket, 26th June, 1763. He was a student of the Royal Academy. He first produced landscapes, but afterwards, for the most part, subjects with domestic animals. He died in Eyre Street Hill, Coldbath Fields, 29th October, 1804, and was buried in the graveyard attached to St. James's Chapel, Hampstead Road.

SIR FREDERICK LEIGHTON, BART., P.R.A.

23. A Condottiere.

*See Illustration.**Presented by the Trustees of the Public Picture Gallery Fund.*

The Condottieri, or captains, were leaders of military companies in the middle ages, often numerous enough to constitute a large army, which they used to hire out to carry on the wars of the Italian states. They played a very

important part in Italian history during the 14th and 15th centuries, as the republics and lordships into which the country was divided were incessantly engaged in war. In many cities, such as Milan, tyrants had begun to supersede the old republican governments, and they found it much safer to engage a mercenary army to fight their battles for them than to arm their own subjects. Montreal d'Albarno, a gentleman of the Province, was the first to give a definite form to these lawless bands. A severe discipline and an elaborate organization were introduced within the company itself, while in their relations to the people the most barbaric license was permitted. The Grand Company, as it was called, soon numbered 7,000. They were clad in armour from head to foot.

T. PHILLIPS, R.A.

Born 1770. Died 1845.

24. Sir John Franklin, R.N.

Presented by the Society of Arts.

Sir John Franklin, Rear-Admiral, the famous Arctic navigator and explorer, was born in 1786. As a midshipman he took part in the bombardment of Copenhagen and the battle of Trafalgar. In April, 1818, he commanded the *Trent* in an expedition to discover the North-west passage. He returned unsuccessful in October of the same year, and published an account of the voyage. His second expedition started in 1825, and returned in 1827, after exploring a vast tract of the hitherto unknown coast of North America. He sailed on his last expedition on May 24th, 1845, and the last despatches received from him were dated July 12th of that year. He discovered the North-west passage by sailing up Victoria Straits and Peel Sound, now named Franklin Straits. Between the years 1848 and 1859 twenty-one expeditions were sent in search of him. Discoveries made by Lieutenant Hobson near Cape Victoria include a paper signed by Captain Fitzjames, certifying that Franklin died 11th June, 1847. Every member of this ill-fated expedition perished. A national monument to him and his companions was raised in Waterloo Place in 1866. Franklin was twice married, his second wife, Jane Griffin, helping in every way in her power the various expeditions in search of her husband.

Thomas Phillips, R.A., a very eminent portrait painter, was born at Dudley in 1770, and was at an early age placed with a glass-painter in Birmingham. In 1790 he went to London with an introduction to Benjamin West, who employed him on the glass-paintings in St. George's Chapel, Windsor. In 1792 he began to exhibit, and afterwards devoted himself chiefly to portrait painting. In 1824 he was elected an R.A., and in the same year succeeded Henry Fuseli in the professorship of painting, which he held until 1832. He died in 1845, at the age of 75.

P. M. FEENEY.

25. Llyn Idwal. The Cradle of the Mists.

Presented by Mr. John Jaffray.



No. 42

THE SKIRTS OF THE FOREST.

By DAVID COX.

36418, BY 2718.

Bequeathed by Joseph H. Nettlefold, Esq., to the Museum and Art Gallery, Birmingham.

1855-6.



HENRY DAWSON.

Born 1811. Died 1878.

26. St. Paul's from the River.

Presented by the Trustees of the Public Picture Gallery Fund.

Henry Dawson, Senr., born in Hull in 1811, was taken to Nottingham, where his parents had previously resided, in the following year. He began life as what is technically named a "twist hand," in a lace factory. While thus occupied he painted pictures, for which he obtained prices from 2/6 to 20/-. In 1844 he removed to Liverpool, and in 1849 to London.

He exhibited most of his largest and finest works at the Royal Academy, notably "Greenwich Hospital," "London, from Greenwich," "The Rain-bow," etc. He died 1878.

H. STACEY MARKS, R.A.

27. Dominicans in Feather.

Presented by Mr. J. C. Holder.

W. COLLINS, R.A.

Born 1788. Died 1847.

28. The Reluctant Departure.

Presented by Mr. Timothy Kenrick.

William Collins, R.A., was born in Great Tindal Street, London, Sept. 18, 1788, and entered as a student of the Royal Academy in 1807. In 1814 he was chosen an Associate and in 1820 an Academician. In 1836 Collins visited Italy, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died, in Devonport Street, Hyde Park Corner, February 17, 1847. He was buried in the cemetery of St. Mary's, Paddington. On his return from Italy, Collins changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last.

FRANK HOLL, R.A.

Born 1845. Died 1888.

29. The Rt. Hon. John Bright, M.P.

Lent by the Birmingham Liberal Association.

The Right Hon. John Bright, M.P., Statesman. Born 1811. President of the Board of Trade 1868-70; Chancellor of the Duchy of Lancaster, 1873-4. Elected to represent the Borough of Birmingham in Parliament in 1857, and continued to do so until his death. Re-appointed to the Duchy of Lancaster in 1880, but resigned in 1882 owing to the policy of the Government in Egypt. Elected Lord Rector of the University of Glasgow, Nov. 15, 1880. Died, Saturday, March 30th, 1889.

Frank Holl, R.A., son of the eminent engraver, Francis Holl, A.R.A., was born in London, 1845. When 15 he entered the Academy Schools, subsequently taking medals and Scholarships, and in 1864 first exhibited at the Academy Exhibition. In 1868 he gained a "two year's travelling studentship for painting." From that time he painted many well-known pictures, the subjects being mainly of a pathetic and homely kind. He was elected an associate of the Academy in 1878, and a full R.A. in 1883. His last years were devoted to portrait painting, in which he reached the highest distinction. He died in 1888, in the midst of a brilliant career.

W. T. RODEN.

30. John Henry Chamberlain.

Presented by Mrs. Chamberlain.

HENRY WYATT.

Born 1794.

Died 1840.

31. Juliet.

Presented by the Birmingham Society of Arts.

For Note on Wyatt, see No. 12.

J. AUMONIER, R.I.

32. A Nook in Nature's Garden.

Presented by the Trustees of the Public Picture Gallery Fund.

H. STACEY MARKS, R.A.

33. "Where is it?"

Bequeathed by Mr. Joseph Beattie.

HENRY MOORE, A.R.A.

34. The Newhaven Packet.

See Illustration.

BRITON RIVIERE, R.A.

35. The Poacher's Widow.

Presented by the Trustees of the Public Picture Gallery Fund.

"She thought of the dark plantation,
And the hares, and her husband's blood;
And the voice of her indignation
Rose up to the Throne of God."

CHARLES KINGSLEY.—"Yeast."

H. HARRIS.

Born 1805.

Died 1865.

36. The Burning of York Minster.

Lent by the Council of the Midland Institute.

York Minster, dedicated to St. Peter, has five times been destroyed by fire. The first Christian church erected here, on the site of a Roman temple, was built by Edwin, King of Northumbria, of wood about 625, and of stone about 635. It was damaged by fire in 741, and was rebuilt by Archbishop Albert about 780. It was again destroyed by fire in the year 1069, and rebuilt by Archbishop Thomas, of Bayeux. It was once more burnt down in 1137, with St. Mary's Abbey, and 39 parish churches in York. Archbishop Roger built the choir, 1154-81; Walter Grey added the south transept in 1227; John de Romayne built the north transept in 1260, and his son, Archbishop Romanus, laid the foundation of the nave in 1291. In 1330, William de Melton built the two western towers, which were finished by John de Bermingham in 1342. The Minster was set on fire by Jonathan Martin, a lunatic, and the roof of the choir and its internal fittings destroyed, 2nd February, 1829; the damage, estimated at £60,000, was repaired in 1832 under Sir Robert Smirke. An accidental fire broke out, and in one hour reduced the belfry to a shell, destroyed the roof of the nave, and much damaged the edifice, 20th May, 1840. This was restored by Sidney Smirke, at a cost of £23,000, in 1841.

J. V. BARBER.

Born 17—.

Died 1811.

37. Gipsies, Herefordshire.

Lent by the Council of the Midland Institute.

John Vincent Barber, a landscape painter, was the son of Joseph Barber, who taught drawing in Birmingham towards the end of the 18th century, and died there in 1811. He exhibited at the Academy in 1812, "Cattle and Landscape"; in 1828, "Lake Lugano" and "The Golden Age"; in 1829, "Morning"; and in 1830, "Evening" and "Gipsies," his latest exhibited works. He died at Rome in 1838. He made drawings, in conjunction with some of our eminent water colour painters, for the "Graphic Illustrations of Warwickshire," published in 1829. He was the teacher of several men who became celebrated.

JOHN SYER.

Born —.

Died 1885.

38. Near Aber, North Wales.

Lent by Mr. J. C. Tildesley.

W. J. MÜLLER.

Born 1812.

Died 1845.

39. Prayer in the Desert.

Presented by the Right Hon. Joseph Chamberlain, M.P.

W. J. MÜLLER was born of a German father at Bristol, in 1812; his father was curator of the Bristol Museum. Müller became the pupil of his townsman, J. B. Pyne, the landscape painter, and displayed his own ability for that department of the art at an early age; he found a generous patron in Mr. Acraman, of Bristol.

In 1833 and 1834, he made a first tour upon the continent of Europe, and in 1838 started upon a long and arduous journey through Greece and Egypt, ascending the Nile beyond the Cataracts; he settled in London after his return in 1839. In 1843, he accompanied Sir Charles Fellows on his expedition to Lycia; he returned to London in the following year. Many sketches and pictures of Oriental manners and scenery were the result of these journeys; five were exhibited at the Royal Academy, and two at the British Institution, in 1845; but Müller did not long survive to enjoy his growing reputation. He died at Bristol, of disease of the heart, on the 8th of September of that year, at the early age of thirty-three.

DANIEL SEGERS.

Born 1590.

Died 1661.

40. Flower Piece.

Bequeathed by Mr. A. E. Everitt.

Daniel Segers, or Zeghers, was born at Antwerp in 1590. He was first a pupil of his father, Pieter Zeghers, but his taste led him to flowers and fruit, and he became a disciple of Jan Brueghel. He was admitted a Master of the Antwerp Guild in 1611, but in 1614 he became a Jesuit, and abandoned painting during his novitiate. He visited Rome, and on his return his reputation grew rapidly, so that many princes sought his work, and his convent grew rich. He was the friend of Rubens, for whom he frequently painted garlands and borders of flowers around portraits and historical subjects. In a similar manner he collaborated with other contemporary artists, as in the above picture. He died at Antwerp in 1661.

W. J. MÜLLER.

Born 1812.

Died 1845.

41. A Street Scene in Cairo.

Presented by the Rt. Hon. Joseph Chamberlain, M.P.

Cairo, the capital city of Egypt, and residence of the Viceroy, and the seat of the Government, is near the right bank of the Nile, five miles from the origin of its delta. It is surrounded by old walls, and the highest part is occupied by a citadel, in which is the Viceroy's palace, the public offices, and the magnificent mosque of Mehemet Ali. The remarkable edifices of Cairo, which comprise many of the finest remains of Arabian architecture, all date from the reign of the Arabs and the ancient Sultans of Egypt. There are 400 mosques in the city.

For note on W. J. Müller, see No. 39.



No. 61.

WAITING FOR THE FERRY—MORNING.

BY DAVID COX.

28 IN. BY 13 1/2 IN.

Bequeathed by Joseph H. Nettlefold, Esq., to the Museum and Art Gallery, Birmingham.

1851.



DAVID COX.

42. The Skirts of the Forest.

*See Illustration.**Nettlefold Bequest.*

This collection of the works of David Cox was formed by the late Mr. Joseph H. Nettlefold, and was by him bequeathed to the Museum and Art Gallery.

David Cox was a native of Birmingham. He was the son of a blacksmith, and was born April 29th, 1783. Having inherited a delicate constitution from his mother, he was unable to follow his father's business and was apprenticed to a miniature-painter for locketts. After only 18 months' service he lost his master, and then found employment in preparing the colours for the scene-painters at the Birmingham Theatre Royal, where he ultimately became a scene-painter himself. In 1803 he went to London, and was employed at Astley's Theatre. Having practised water-colour painting he visited Wales in 1805, and on his return exhibited drawings of Welsh scenery. Settling at Dulwich he devoted his attention to teaching drawing. By a close and loving study of nature, added to his great powers of observation, he gradually became recognised as a leader in water-colour art. In 1813 he was elected a Member of the Water-colour Society, and was a constant exhibitor to the year of his death, a period of 46 years. In 1815 he went to Hereford, where he lived until 1829, when he returned to London, residing at Kensington. He visited the Continent on two or three occasions, and painted some able drawings from the sketches obtained during those journeys. In 1840 he gave up teaching, and retired to his native place, Birmingham, residing at the village of Harborne. Here he commenced painting in oil with great success, though he rarely exhibited the results. He died June 7th, 1859, and was buried at Harborne.

This picture was painted for Mr. David Jones, and the price was £40; it was afterwards sold with the "Welsh Funeral" for £3,300.

The picture represents Old Sherwood Forest. Several copies of this of varying size were painted by Cox; a very similar work being in the possession of Mr. Cuthbert Quilter, M.P.

DAVID COX.

43. Stepping-stones.

Nettlefold Bequest.

DAVID COX.

44. Bolton Abbey.

Nettlefold Bequest.

Bolton Abbey is on the Wharfe, in the West Riding of Yorkshire. This Augustinian Priory was founded at Embsay in 1121 by William de Meschines, and was removed 33 years after to its present position by his lady, to commemorate the loss of their son at the wild chasm of the Strid. The story of its refounding is sung by Wordsworth in his "Force of Prayer" and "White Doe of Rylstone," and by Samuel Rogers in the "Boy of Egremont." At the dissolution of the monasteries the priory was given to the Earl of Cumberland. Much of the original building, together with additions in decorated and perpendicular English, is standing in a state of ruin.

DAVID COX.

45. Evening.

Nettlefold Bequest

DAVID COX.

46. Market Gardeners.

Nettlefold Bequest.

DAVID COX.

47. Flint Castle.

Nettlefold Bequest.

Flint Castle, in North Wales, on the estuary of the Dee, begun by Henry II., and finished by Edward I., stands on a low rock washed by the river. It has suffered many sieges. It was here that Richard II. was betrayed to Henry Bolingbroke. It was garrisoned for Charles I., and captured after a long siege by the parliamentary army. It was dismantled by order of Parliament in 1647. It is now in ruins, as most of it has been undermined by the sea.

DAVID COX.

48. Crossing the Sands.

Nettlefold Bequest.

DAVID COX.

49. Bettws-y-Coed Church.

Nettlefold Bequest.

Bettws-y-Coed, the favourite sketching ground of Cox, is in the County of Carnarvon, at the confluence of the Llugwy and Conway rivers, near to the town of Llanrwst. It is a great resort of artists and anglers. The ancient little church contains a monument of Gryffydd, grand nephew of the last Prince Llewelyn.

DAVID COX.

50. Cottage Interior.

Nettlefold Bequest.

DAVID COX.

51. In the Hayfield.

Nettlefold Bequest.

52. The Cross Roads.

DAVID COX.

Nettlefold Bequest.

53. Peat Gatherers.

DAVID COX.

Nettlefold Bequest.

54. Waiting for the Ferry.

DAVID COX.

Nettlefold Bequest.

Inscribed on back—"Hunsum's Ferry on the Wye."

55. Driving Cattle.

DAVID COX.

Nettlefold Bequest.

56. A Herefordshire Lane.

DAVID COX.

Nettlefold Bequest.

SIR JOHN WATSON GORDON, R.A.

Born 1790.

Died 1864.

57. David Cox.

• See Illustration.

Lent by the Council of the Midland Institute.

The well-known portrait of the artist painted by Sir John Watson Gordon, P.R.S.A., in 1855.

Regarding the painting of this portrait Mr. William Hall wrote—"On the next morning after their arrival Cox and his companions visited Sir John Gordon at his rooms in George Street. He received them very cordially, shaking Cox warmly by the hand, and saying, in a broad Scottish accent, 'Welcome to Scotland, Maister Corks!' Everything was ready for the first sitting; the rostrum, with a chair (once the property of David Wilkie) fixed upon it, was placed in position; close beside it stood the easel with a virgin canvas waiting for the first strokes of the pencil, and soon the work was commenced. Although a good deal broken in constitution, Cox carried in his complexion much ruddy, healthy colour, and looked a splendid subject for a portrait—in fact, Sir John said he had not had a finer subject since he painted Sir Walter Scott, whom Cox, at that time, much resembled. The writer watched the progress of this portrait with great interest. It

was executed in a very easy, straightforward manner. The various tints were laid off the canvas side by side, without being blended, very much like mosaic; and it began to be a likeness, striking and unmistakable, almost from the first touch. It was a great pleasure to observe the portrait growing, as it were, stroke by stroke, into a second David Cox, so close a resemblance it bore to the original, who was sitting beside it. With regard to the manner of painting, the writer remarked to the artist, "You do not appear to use a *softener* to blend your tints, Sir John." "No," said he; "if you wish to make flesh look like leather, use a *softener*!" The picture progressed with unerring precision; each sitting carried on the work with satisfaction to all. On one occasion poor Cox was very weary, and seemed to be dropping off into a doze, when the painter, in his broad Scottish accent, exclaimed, "Wake up, noo, Maister Corks! I am going to do your expression." Poor Cox, just on the borders of sleep, could not comprehend what was said to him, and, turning to his son, asked, "What does he say, David?" In five sittings, on as many consecutive days, all that was necessary to be done from the life was accomplished. The likeness was a great success."

On the back, written by Sir Watson Gordon, is the following:—"Portrait of Mr. David Cox, painted by subscription, and presented to him by a number of friends and admirers of his professional eminence and private worth. To be ultimately placed in some public building in Birmingham, his native town." John Watson Gordon.

Sir John Watson Gordon, R.A., P.R.S.A., the son of Captain Watson, R.N., was born at Edinburgh in 1790. He was placed at the Trustees' Academy, Edinburgh, under John Graham, to improve himself in painting, which art he subsequently adopted as a profession. In 1826 he became a Member of the Royal Scottish Academy, then recently founded. In 1827 he exhibited at the Royal Academy, London, was elected an Associate of that body in 1841, and full Member in 1850, and the same year succeeded to the Presidency of the Scottish Academy, was appointed Limner to the Queen for Scotland, and knighted. He died rather suddenly on June 1st, 1864.

DAVID COX.

58. A Herefordshire Village.

Nettlefold Bequest.

DAVID COX.

59. A Herefordshire Village Church.

Nettlefold Bequest.

DAVID COX.

60. Fishing Boats at Hastings.

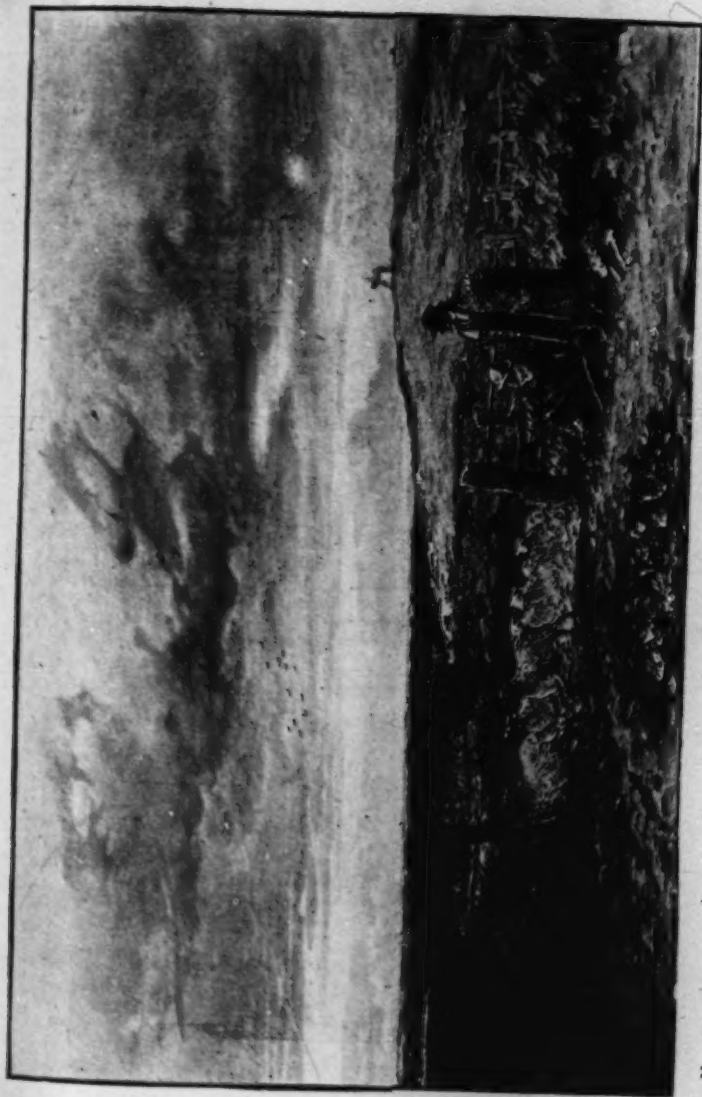
Nettlefold Bequest.

DAVID COX.

61. Waiting for the Ferry—Morning.

See Illustration.

Nettlefold Bequest.



No. 68

CHANGING PASTURE.

By DAVID COX.

Painted in 1848.

Bequeathed by Joseph H. Nettlefold, Esq., to the Museum and Art Gallery, Birmingham.

1848.



DAVID COX.

62. Driving Sheep.

Nettlefold Bequest.

DAVID COX.

63. The Farmstead.

Nettlefold Bequest.

DAVID COX.

64. Rhyl Sands.

Nettlefold Bequest.

This picture was exhibited at Liverpool and sold by the artist to Mr. Cross for £100. It then passed through several hands, notably Mr. Agnew's, being sold in 1864 for £156. Ultimately it went back to Mr. William Agnew of Manchester, who retained it for many years, but he sold it in 1872 to Mr. Levy of London for £2,300. Later on it was acquired by Mr. J. H. Nettlefold, who bequeathed it with the other pictures to the Museum and Art Gallery.—Signed "David Cox, 1854-5."

DAVID COX.

65. Windermere.

Nettlefold Bequest.

Windermere, one of the finest of the English lakes, partly between Westmoreland and Lancashire, but chiefly in the latter, is eleven miles by one mile, and discharges its superfluous waters southward by the Leven into Morecambe Bay. It has well-wooden shores, and in the centre is a group of islands. Bowness is on its east side and Ambleside at the north.

DAVID COX.

66. Welsh Shepherds.

Nettlefold Bequest.

DAVID COX.

67. Kilgerran Castle.

Nettlefold Bequest.

Kilgerran or Cilgerran Castle, in Pembrokeshire, was once a noted stronghold, and is now a majestic ruin overhanging the river Teif. The scenery adjacent to it, and along the river, is remarkably picturesque.

DAVID COX.

68. Changing Pasture.

*See Illustration.**Nettlefold Bequest.*

DAVID COX.

69. On the Sands.

Nettlefold Bequest.

DAVID COX.

70. On the Thames—Battersea.

Nettlefold Bequest.

The scenery of the Thames afforded many subjects for Cox's pencil; and he worked industriously in sketching from nature in the environs of London, picking up quaint rustic bits, and drawing picturesque old buildings, then found in every direction, as well as in delineating the more captivating features of rural landscape.

DAVID COX.

71. The Missing Lamb.

Nettlefold Bequest.

DAVID COX.

72. Tending Sheep, Bettws-y-Coed.

Nettlefold Bequest.

DAVID COX.

73. Going to the Hayfield.

*See Illustration.**Nettlefold Bequest.*

DAVID COX.

74. Sheep-shearing.

Nettlefold Bequest.

DAVID COX.

75. The Shrimpers.

Nettlefold Bequest.

DAVID COX.

76. Lane Scene, Herefordshire.

Nettlefold Bequest.

77. Penmaen Beach.

DAVID COX.

Presented by Mr. Martyn Smith.

78. Asking the Way.

DAVID COX.

Presented by Mr. Alderman G. J. Johnson.

J. B. PYNE.

Born 1800. Died 1870.

79. Sands End, on the Yerkshire Coast.

Lent by Mr. Howard Warden.

For note on Pyne see No. 214.

HENRY DAWSON.

Born 1811. Died 1878.

80. Woolwich Reach.

Lent by Mr. Howard Warden.

For note on Dawson see No. 26.

F. W. HULME.

Born 1816.

Died 1884.

81. Millwater, Ockham.

For note on Hulme see No. 14.

J. C. MORRIS.

82. Sheep.

Presented by Mr. E. Everitt.

W. ETTY, R.A.

Born 1787. Died 1874.

83. Pandora.

Presented by the Society of Arts.

Pandora was the pagan Eve, the first mortal woman according to the poet Hesiod. She was made with clay by Vulcan at the request of Jupiter, who wished to punish the impiety and artifice of Prometheus by giving him a wife. When this woman of clay had been made, and had received life, all the gods vied in making her presents. Venus gave her beauty, Apollo taught her how

to sing, Mercury instructed her in eloquence, and Minerva gave her rich and splendid ornaments. From all these valuable gifts from the gods, she was called Pandora. Jupiter gave her a beautiful box which she was ordered to present to the man who married her. But Prometheus distrusting Jupiter and the gods, since he had stolen fire from the Sun to animate his man of clay, refused Pandora; but his brother Epimetheus was not possessed of the same prudence and married her. When he opened the box, there issued from it a multitude of evils and distempers, which dispersed themselves all over the world, and have since then afflicted the human race. Hope alone remained at the bottom of the box. The above painting represents Pandora before Venus and Cupid, being crowned by the Seasons—

"To deck her brow the fair-tressed Seasons bring,
A Garland breathing all the sweets of Spring."

Elton's Hætid.

This canvas is the largest of several unfinished sketches and studies made for the picture "Pandora" painted in 1844, and purchased by Sir Thomas Lawrence, R.A.

William Etty, R.A., was the son of a miller and spice maker of York, where he was born March 10, 1787. He was apprenticed to a printer, and served a long and weary period to that trade; but at the age of 19, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the rest of his life. He visited Italy in 1816 and 1822, and on his return in 1824 he was elected an Associate of the Royal Academy, and in 1828 an Academician. He died in his beloved city of York, November 13, 1849, and was buried there in the Churchyard of St. Olave's.

F. H. HENSHAW.

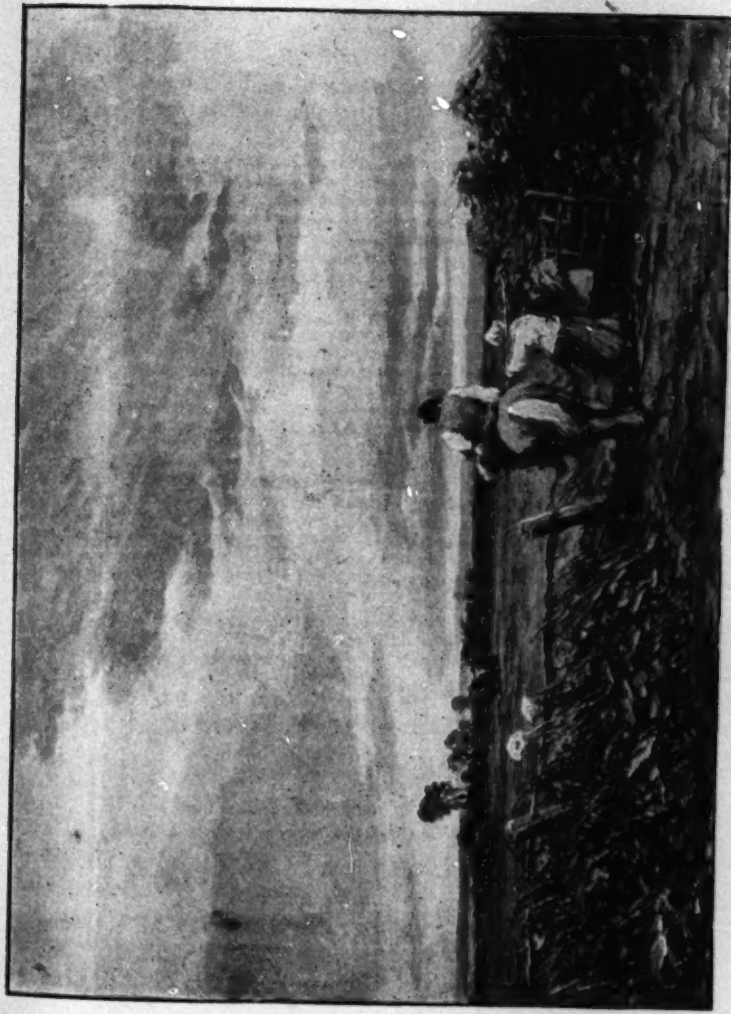
84. Derwentwater, 1832.

Presented by Mr. John Palmer Phillips.

Derwentwater, or Keswick Lake, three miles long, is in Cumberland. Islands diversify its surface, and the scenery is most beautiful. On one of these, St. Herbert, a hermit resided, and the island was for centuries the resort of pilgrims. It still contains a small ruin reputed to have been the hermitage. "This shapeless mass of stones" is sung by Wordsworth, the great lake poet.

Frederick Henry Henshaw was born in Birmingham, on the 11th of December, 1807. At an early age he evinced great ability for drawing, and at fourteen was articulated to Mr. J. V. Barber. In 1826 Mr. Henshaw went to London, and studied, as far as they were accessible, the works of the chief masters of English Landscape, especially those of Turner, which impressed him with a life-long feeling of admiration and emulation.

In 1837 Mr. Henshaw visited the Continent, remaining there until 1840, sketching in France, Switzerland, and Italy. In 1841 after spending some time in London, he returned to Birmingham, and since then, excepting for the purpose of his annual sketching tours, he has never left the town. In all varieties of mountain, river, and woodland scenery Mr. Henshaw will be recognised as a master, but it will be felt that his great strength lies in the painting of our English woodlands and in the faithful portraiture, so to speak, of individual monarchs of the forest.



No. 73.

GOING TO THE HAYFIELD.

BY DAVID COX.

1848. BY ILL.

1853.

Bequeathed by Joseph H. Newbould, Esq., to the Museum and Art Gallery, Birmingham



JOHN DOCHARTY, A.R.S.A.

Born 1829. Died 1878.

85. Glen Linn, Braemar.

Presented by Mr. Frederick Elkington.

Braemar, in Aberdeenshire, is a district among the mountains Ben Macdhui, Cairn Toul, etc. The Dee takes its rise in the ridge of Braeriach, and forms a cascade at Linn of Dee, and winds through the valley of Crathie, in which are situated the royal residence Balmoral, and Abergeldie. Part of the ancient Caledonian forest of Mar still remains in Braemar.

John Docharty, A.R.S.A., was born in the calico printing district of the Vale of Leven, near Dumbarton. He served his apprenticeship as a pattern designer, which profession he pursued in Glasgow until about 1861, when he took seriously to the profession of a landscape painter, for which he had always had a strong predilection. He exhibited at the Glasgow Academy of Fine Arts, and the quality of his work soon brought him into notice, and led to his election as an associate of the Scottish Academy in 1877. In the spring of 1866, his health failing him, he went to Egypt, and made numerous sketches of the Nile scenery, which however, he never finished as pictures. A pulmonary complaint, from which he had been suffering, ended fatally in 1878.

F. H. HENSHAW.

86. The Queen's Bridge, Shugborough, 1871.

Presented by Mr. Felix Hadley.

Shugborough, a township in Colwich Parish, Staffordshire. The Manor belonged in the time of Henry VIII. to the Astons. Shugborough House is a seat of the Earl of Lichfield, and was visited by Her Majesty the Queen in 1832, when Princess Victoria.

For Note on Henshaw, see No. 84.

W. L. WYLLIE, A.R.A.

87. The Port of London.

Lent by Mr. A. S. Dixon.

J. V. BARBER.

Died 1838.

88. Morning.

Lent by the Council of the Midland Institute.

H. P. BRIGGS, R.A.
Born 1791. Died 1844.

89. The Challenge of Rodomont to Rogero.

Presented by Mr. Henry Wiggin, M.P.

Rodomont was a King of Algiers, and called the "Mars of Africa." He was commander both of horse and foot in the Saracen army sent against Charlemagne, and may be termed the Achilles of the host. His lady-love was Doralis, Princess of Granada, who ran off with Mandricardo, King of Tartary. Rogero was a son of Rogero and Gallacella, but his mother being slain by King Agolant, he was nursed by a lioness. His sister, Marphisa, was a female knight of amazing prowess. She was brought up as a magician, but being stolen at the age of seven, was sold to the King of Persia. The king assailed her honour when she was eighteen, but she slew him, and seized the crown. She came to Gaul to join the army of Agramant, but on learning that his father, Agolant, had slain her mother, she entered the rival camp of Charlemagne, and was baptized. Rogero also deserted from the Moorish army to the Christian Charles. He married Bradamant, and was elected to the throne of Bulgaria. At his wedding feast Rodomont rode up in full armour to the King of France, and accused Rogero of being a renegade and a traitor to his master, King Agramant; whereupon Rogero met him in single combat, and slew him. These incidents are described in the "Orlando Innamorato" and "Orlando Furioso" of the Italian poet, Ariosto.

Henry Perronet Briggs, R.A., was born at Walworth, 1791, of a very old Norwich family. He entered as a student of the Royal Academy in 1811. In 1814 he first exhibited in the Academy, continuing to paint historical subjects with great success. His "Spaniards and Peruvians" is now in the National Gallery. He became an R.A. in 1832, and afterwards mainly devoted himself to portraiture. His subject pictures are well constructed, the action of his figures original, and the story well told; but his colour is not agreeable, and his flesh tints hot. He died in 1844.

JOHN SYER.

Born —. Died 1885.

90. A Wreck on the Welsh Coast.

Presented by Mr. Richard Peyton.

W. J. MULLER.

Born 1812.

Died 1845.

91. The Arab Shepherds.

See Illustration.

Presented by the Trustees of the Public Picture Gallery Fund

For note on Muller see No. 39.

DAVID COX.

92. Coast Scene.

Presented by Mr. H. Buckley.

DAVID COX, JUN.

93. Greenfield Harborne, the residence of David Cox.
Presented by Mr. H. J. Jennings.

FRANK HOLL, R.A.

Born 1845. Died 1888.

94. Sir Thomas Martineau, Mayor of Birmingham, 1884-5,
 1885-6, 1886-7.

Presented by the Subscribers.

For note on Holl, see No. 29.

CHARLES RUDD.

95. Paradise Street, Birmingham, 50 years ago.
Presented by the Executors of the Painter.

SAMUEL LINES.

Born 1778. Died 1863.

96. Birmingham from the Dome of St. Philip's Church, in
 the year 1821.

Lent by Mr. F. T. Lines.

For Note on Lines, see No. 19.

PETER DEAKIN.

97. Crossing the Moor—near Church Stretton.
Lent by Mr. Howard Warden.

B. W. LEADER, A.R.A.

98. Sunset.

Lent by Mr. Howard Warden.

ERNST KÖRNER.

99. The Temple of Edfou, Upper Egypt. Erected 170 B.C.
Presented by Mr. Richard Peyton.

This picture, painted by the eminent German artist, Ernst Körner, of Berlin, represents the great Pylon or gateway, and a portion of the Temple of Edfou, on the Nile, in Upper Egypt, which is between Thebes and the First Cataract. It is probably the best preserved of the Egyptian Temples. It was one of the great edifices erected during the Roman period, and was founded by Ptolemy IV., 170 B.C., and succeeding princes continued the work of construction until the reign of Ptolemy XIII., who erected and decorated the massive Pylon which occupies the centre of the picture. This great gateway is 250 feet across, the centre alone being over 50 feet. The temple was dedicated to Horus and Hathor, the Egyptian Venus, and the great figures on the front and side of the Pylon are those of the goddess and Horus. The great court is

about 140 feet by 150 feet, and is surrounded on the three sides by thirty-two columns, each different in decoration. At the extreme end is the sanctuary in which was deposited the sacred hawk, the emblem of Horus. The Pylon rises in the centre of the picture, bathed in brilliant sunshine: in the foreground are numerous Arabs encamped in the cool shade. Beyond the Temple lie the fields through which the Nile winds its course, while in the extreme distance rise the hills on the east bank of the river. The local colour of the work is remarkably truthful, the artist having successfully reproduced those soft violet and rosy tints, the effect of brilliant sunshine on the tracts of burning sand. At the side near the Pylon is an Arab village, with its mosque, crowned with a lofty minaret, occupying the site of the ancient city of Apollinopolis Magna; and for filth, dust, and unwholesome and impudent children that little city—so travellers say—is unequalled in the world.

B. W. LEADER, A.R.A.

100. Tintern Abbey.

Presented by Mr. Alfred J. Elkington.

Tintern Abbey, on the Wye, Monmouthshire. This Cistercian Abbey was founded in 1131 by Walter de Clare, but was not used until 1268, being completed about 1290 by the Bigods. The church measured 230ft. in length, comprising a nave of six bays, a choir of six bays, and a transept of eight bays, 160ft. long. The ruins still stand in tolerable completeness, whilst the transitional Early English architecture is of a very fine character, having been admired by all observers as about the finest architectural specimen of its age. The Abbey has been depicted in glowing terms by a profusion of famous writers in prose and verse.

JOHN S. NOBLE.

101. Ready for Work.

Presented by Mr. G. H. Johnston.

JOHN OPIE, R.A.

Born 1761.

Died 1807.

102. Detected Correspondence.

Presented by the Society of Arts.

John Opie was born near Truro, in May, 1761; his father was a carpenter. He early gave indications of unusual ability, and having attracted the notice of Dr. Wolcot, was brought by him to London, and introduced to Sir Joshua Reynolds.

Opie was an exhibitor at the Royal Academy in 1782, and he for some time created a considerable sensation in London as the "Cornish Genius." He painted in a broad manner, and was successful both as an historical and a portrait painter. He was made a Member of the Academy in 1787.

In 1805 he obtained the professorship of painting at the Royal Academy, but delivered his course of lectures but once, in 1807, and then in an incomplete state:—on design, on invention, on chiaroscuro, and on colouring;—he did not live to write the two intended, on composition and expression. He died in the prime of life, April the 9th, 1807, exactly a month after the delivery of his lectures, and was buried by the side of Sir Joshua Reynolds, in St. Paul's Cathedral.

PERMANENT COLLECTION.



No. 23.

A CONDOTTIERE.

By SIR FREDERICK LEIGHTON, P.R.A.



W. R. RICHMOND, A.R.A.

103. An Audience in Athens during the Representation of the Agamemnon.

Presented by the Trustees of the Public Picture Gallery Fund.

This picture represents an Athenian audience watching the performance of the Agamemnon, the first play of the Oresteia—a series of three dramas, written by Æschylus, who died B.C. 456. The principal characters of the first play are Agamemnon and Clytemnestra.

Agamemnon, king of Mycenæ and Argos, was brother to Menelaus, and son of Priamenes, the son of Atreus. Agamemnon married Clytemnestra, and his brother Menelaus Helen, both daughters of Tyndarus, king of Sparta, who assisted them to recover their father's kingdom. After the banishment of the usurper to Cythera, Agamemnon established himself at Mycenæ, whilst Menelaus succeeded his father-in-law at Sparta. When Helen was stolen by Paris, Agamemnon was elected commander-in-chief of the Greek forces going against Troy; and he showed his zeal in the cause by furnishing 100 ships, and lending 60 more to the people of Arcadia. Their fleet was detained at Aulis, where Agamemnon sacrificed his daughter Iphigenia to appease Diana. After the ruin of Troy, Cassandra foretold Agamemnon that his wife would put him to death. He gave no credit to this, and returned to Argos with Cassandra.

When Agamemnon went to the Trojan war, he left his cousin Ægisthus to take care of his wife, of his family and all his domestic affairs. In the absence of Agamemnon, Ægisthus made his court to Clytemnestra and publicly lived with her. Her infidelity reached the ears of her husband before the walls of Troy, and he resolved to take full revenge upon her and her lover upon his return. He was prevented from putting his schemes into execution; Clytemnestra, with her lover, murdered him on his arrival, as he came out of the bath, or according to other accounts, as he sat down to a feast, prepared to celebrate his happy return. Cassandra shared his fate; and Orestes, the son of Agamemnon, would also have been deprived of his life, like his father, had not his sister Electra removed him from the reach of Clytemnestra. After this murder, Clytemnestra publicly married Ægisthus, who ascended the throne of Argos. Orestes, after an absence of seven years, returned to Mycenæ, resolved to avenge his father's murder. He concealed himself in the house of his sister Electra, who had been married to a person of mean extraction and indigent circumstances. His death was publicly announced, and when Ægisthus and Clytemnestra repaired to the Temple of Apollo, to return thanks to the god for the death of the surviving son of Agamemnon, Orestes, who, with his faithful friend, Pylades, had concealed himself in the Temple, rushed upon them and killed them with his own hand. They were buried without the walls of the city, as their remains were deemed unworthy to be laid in the sepulchre of Agamemnon.

Professor Richmond gives us the aspect of the Athenian audience at the moment that Clytemnestra describes the slaying of Agamemnon, exclaiming:

" Him twice I smote—twice groaning prone he fell
With limbs relaxed; then, prostrate where he lay,
Him with tri-rid blow I dowered, votive gift
To Hades, guardian of the dead below."

F. H. HENSHAW.

104. A Forest Glade.

Presented by the daughters of the late Mr. Timothy Kenrick.

For Note on Henshaw, see No. 84.

JOHN SYER.

Born ——— Died 1885.

105. A Welsh Stream.

Lent by Councillor Michael Davis.

G. PATTEN, A.R.A.

Born 1801. Died 1865.

106. A Nymph and Cupid.

Presented by the Society of Arts.

George Patten, A.R.A., the son of a miniature painter, was born in 1801. He entered as a student of the Royal Academy in 1816, and followed the profession of a miniature painter until 1830, but afterwards practised oil-painting. In 1837 he went to Italy for the purpose of study, and in the same year was elected an Associate of the Royal Academy. In 1840 he went to Germany, and painted a portrait of Prince Albert, who subsequently appointed him painter-in-ordinary. He died in March, 1865.

SIR JOHN GILBERT, R.A.

107. The Taming of the Shrew.

Presented by Mr. R. L. Chance.

Petruchio. Where be these knaves? what, no man at door,
To hold my stirrup, nor to take my horse?
Where is Nathaniel, Gregory, Philip?

All Servants. Here, here, sir! here, sir!
Petruchio. Here, sir! here, sir! here, sir! here, sir!

You loggerheaded and unpolish'd grooms!
What, no attendance? no regard? no duty?

Grumio. Where is the foolish kuave I sent before.
Here sir! as foolish as I was before.

Petruchio. Go, rascals, go, and fetch my supper in."

Shakespeare, Taming of the Shrew, Act iv., Scene. i.

G. E. HERING.

Born 1806. Died 1880.

108. Sunset in the Gulf of Salerno.

Presented by Mr. W. Sharp.

The Gulf of Salerno, 36 miles in breadth, the ancient Paestanus Sinus, is an inlet of the Mediterranean, separated from the Bay of Naples by Cape Campanella. It receives the river Sele, and on its shores are the seaport city Salerno, the town Amalfi, and the ruins of Paestum.

George Edwards Hering, born in London, 1806, was son of a German bookbinder. He was placed in a banking house, but his love of art was too strong, and he went to Munich to study, afterwards working in Italy and the East. Later he made a tour through Hungary and Transylvania, in company with Mr. Paget, whose book he illustrated. He then settled in London after an absence of seven years. From 1836 until his death in 1880, he contributed every year to the Royal Academy Exhibitions.

ON SCREEN.

DAVID COX.

Born 1783. Died 1859.

109. Caer Cennin Castle.

Lent by Lord Armstrong.

Painted in 1844.

ITALIAN GALLERY.

F. H. HENSHAW.

110. An Old Oak, Forest of Arden.

Presented by the Trustees of the Public Picture Gallery Fund.

For Note on Henshaw, see No. 84.

111. Coronation of the Virgin.

Portion of an Altar Piece, German, (?) about 1450.

Presented by Mr. W. Scott.

INDUSTRIAL HALL.

W. R. BEVERLY.

112. Newhaven Pier.

Presented by Mr. E. C. Osborne.

William Roxby Beverly was born in 1824 at Richmond in Surrey. His father was a midshipman, named Roxby, who had served under Lord Nelson, but left the sea and appeared on the stage under the assumed name of Beverly. It was intended the son should follow his father's profession, but he ultimately became a scene painter. In 1851 he was made painter and director of the painting rooms at Covent Garden and Drury Lane Theatres. He is renowned for his gorgeous visions of fairy land, and his magnificent transformation scenes. His works in water-colours are also well known.

AFTER DE LOUTHERBOURG.

Born 1746. Died 1812.

113. Sun Picture—Hamstead Heath. Executed at Soho by a process invented by Francis Eginton in 1778.

Presented by Mr. Joshua Williams.

Francis Eginton, born 1727, died 1805. Birthplace not known. Buried in Handsworth Churchyard. Engaged at Soho as japanner, modeller, and figure-caster. From 1777 to 1780 invented and executed many "poly-graphic" pictures, or mechanical copies of oil-paintings in colour, it is supposed by some stencilling process, but details are not known, and the production ceased in 1780, probably because not profitable. In 1784 he lived at Prospect House, Soho Hill, as a glass-painter of windows in rectangular panes, and not with leaded outlines. In 1789 he executed a copy of West's "Conversion of Saint Paul," for St. Paul's Church, Birmingham. In 1786 he executed a window for St. George's Chapel, Windsor; in 1791 one for St. Paul's Cathedral; in 1793 one for Aston Church; in 1800 one for Great Barr; and others for Salisbury Cathedral, the Chapel of Magdalene College, Oxford, Arundel Castle, &c., &c.

Phillipe Jacques de Louthembourg was born at Strasburg in 1740. He was the son and pupil of a miniature painter, who settled in Paris, where his son was placed under the tuition of Tischbein and Francesco Casanova, and became a very popular painter of battles, hunts, sea pieces, and landscapes with figures and cattle. In 1768 he was made a member of the French Academy, and afterwards appointed court painter by the King. In 1771 he quitted France and settled in London. He was employed to make the designs for the scenes and decorations of Drury Lane Theatre, and in that province of Art he displayed extraordinary ability. He died at Chiswick in 1812.

AFTER DE LOUTHERBOURG.

114. Sun Picture—Hamstead Heath. Executed at Soho by a process invented by Francis Eginton in 1778.

Presented by Mr. Joshua Williams.

PERMANENT COLLECTION.



No. 91.

THE ARAB SHEPHERDS.

By W. J. MÖLLER.



AFTER DE LOUTHERBOURG.

115. Sun Picture—Winter Scene. Executed at Soho by a process invented by Francis Eginton in 1778.

Presented by Mr. Joshua Williams.

GUSTAVE DORÉ.

Born 1833.

Died 1883.

116. "La Marseillaise."

Presented by Mr. J. C. Holder.

The Marseillaise was the grand patriotic song of the French Revolution which has become the National Anthem of France. The words and music were composed by Rouget de Lisle (born 1760, died 1836), an artillery officer in garrison at Strasburg, for Dietrich, mayor of the town. On July 30th, 1792, the Marseillaise volunteers, invited by Barbaroux at the instance of Madame Roland, marched to Paris singing the favourite song; and the Parisians, enchanted with it, called it the "Hymne des Marseillais."

Louis Christophe Gustave Paul Doré was born at Strasburg in 1833. At the age of 15 he began to exhibit landscape sketches in pen and ink at the Salon. He then became a regular contributor to the comic illustrated papers. His earliest exhibited works were historical. Although gifted with a marvellous fertility of imagination, and wonderful facility of execution, he nevertheless possessed grave defects. Nowhere are his faults of composition and drawing more manifest than on the enormous canvases exhibited in the Doré Gallery in London. It is, however, as a designer of illustrations for books that the wonderful versatility of his genius becomes most apparent. He was a master of caricature. Among the more famous of his illustrations were those for the Bible, Milton's "Paradise Lost," Tennyson's "Idyls of the King," La Fontaine's "Fables," Cervantes' "Don Quixote," and Dante's "Inferno," "Purgatorio," and "Paradiso." He died in Paris in 1883.

L. TESSON.

117. Market Place, Rouen.

Presented by Mr. R. L. Chance

A. E. EVERITT.

Born 1831.

Died 1882.

118. View of Aston Hall.

Presented by Mr. Charles Cartwright.

Aston Hall was built in 1618 by Sir Thomas Holte, of Duddleston. At the beginning of the Civil War he entertained King Charles on his march from Shrewsbury to Banbury. In consequence of this the Birmingham people, who were for the Parliament, attacked the Hall. After a siege of three days Sir Thomas surrendered; he was imprisoned, and his estate confiscated. He

died in 1654, and the Holte family gradually declined in importance. In 1762 the estate passed out of their hands. In 1856 a limited liability company was formed to carry on Aston Park as a public recreation ground. The Queen and Prince Albert opened it in 1858. In 1864 it was taken over by the Corporation of Birmingham, and now forms a branch museum in connection with the Corporation Art Gallery. The Hall is a noble mansion of the Jacobean style, and contains an oak panelled gallery, with a richly-decorated ceiling, 131 feet in length.

119. Etching—The Gipsy Camp. Etched by John Fullwood.

Presented by the Artist.

120. Etching—The Swallow's Haunt. Etched by John Fullwood.

Presented by the Artist.

C. T. BURT.

121. Near Llanbedr, Barmouth.

Presented by Mr. W. E. Everitt.

F. H. HENSHAW.

122. The Apennines from Tivoli, Italy, 1847.

Presented by Mr. J. Padmore.

Tivoli is a town in central Italy, on the left bank of the river Arno, which here forms a famous cascade of 59 feet. The town is situated on the slope of Mount Ripoli, in a picturesque situation. On a rock above it are the remains of a circular temple sacred to Vesta. In the neighbourhood are also remains of numerous aqueducts and Roman villas. The chain of the Apennines, from the Maritime Alps in the north to the Straits of Messina in the south, is 800 miles long.

For Note on Henshaw, see No. 84.

WALTER LANGLEY, R.I.

123. "But men must work and women must weep,
Though storms be sudden and waters deep,
And the harbour bar be moaning."

Lent by Mr. H. C. Brunning.

WALTER LANGLEY, R.I.

124. Memories.

Presented by Councillor M. Davis.

L. ALMA TADEMA, R.A.

125. Portia, the Wife of Brutus, overhearing the Conspirators against Julius Caesar.

Lent by Mr. Richard Pfüngst.

WEDGWOOD GALLERY.

S. H. BAKER.

126. In the Lledr Valley, North Wales.

Bequeathed by the late Mr. C. Cartwright.

HENRY MOORE, A.R.A.

127. Summer Time off Cornwall.

Presented by the Trustees of the Public Picture Gallery Fund.

J. F. HERRING, SEN.

Born 1795.

Died 1865.

128. Cart Horses.

Lent by Mr. Howard Warden.

John Frederick Herring, born in Surrey in 1795, was the son of American parents who had settled in London. He began his art on signboards and couch panels, and after a time tried his fortune in Yorkshire. Led by his love of animals to Doncaster, he was employed in a stable, and afterwards, while still a young man, drove the coach between Wakefield and Lincoln, and then between York and London. He devoted all his leisure to painting, and soon gained notice. For many years he painted the winner of the Derby, and combining some subject with his art, painted "Returning from Epsom on the Derby Day," "The Horse Fair," and other works of the same class, several of which were engraved, and were very popular. From 1826 he exhibited at the Royal Academy, chiefly horses. He held the appointment of animal painter to the Duchess of Kent. Died at Tunbridge Wells, 1865.

C. NAPIER HEMY, R.I.

129. Homeward.

HENRY DAWSON.

Born 1811,

Died 1878.

130. On the Trent.

Presented by Mr. Frederick Elkington.

For Note on Dawson, see No. 26.

ALFRED W. HUNT, R.W.S.

131. A Norwegian Midnight.

Presented by the Trustees of the Public Picture Gallery Fund.

EDWARD R. TAYLOR.

132. The Birmingham Reference Library (destroyed by Fire in January, 1879).

Presented by Alderman William Kenrick, M.P.

C. T. BURT.

133. The Edge Hills, from Burton Dasset.

Presented by Mr. R. L. Chance.

Burton Dasset, a village in S.E. Warwickshire, once a market town. Edge Hill is a low hilly range on the S. border of Warwickshire, 3 miles S.E. of Kineton. It was the scene of the first battle between Charles I. and the parliamentary forces, fought in 1642.

F. H. HENSHAW.

134. Worcestershire Scenery, 1843.

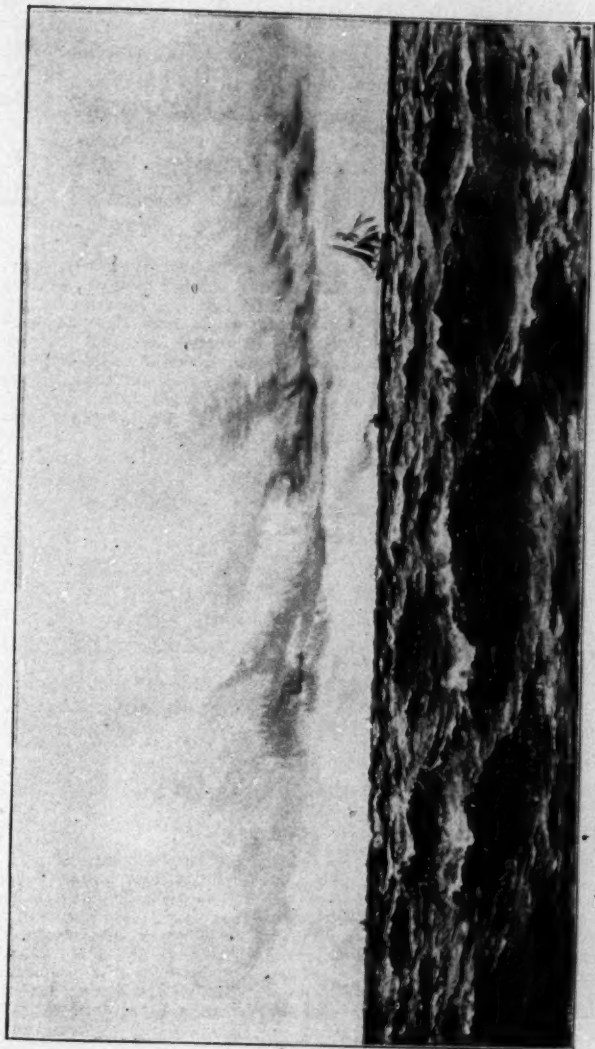
Presented by Mr. J. H. Chance

For Note on Henshaw, see No. 84.

S. H. BAKER.

135. Nant Gwylt—Radnorshire.

Presented by a Gentleman



No. 34.

THE NEWHAVEN PACKET.

By HENRY MOORE, A.R.A.



W. T. RODEN.

136. Samuel Lines.

Lent by the Council of the Midland Institute.

For note on Samuel Lines see No. 19.

W. B. RICHMOND, A.R.A.

137. Prometheus.

Presented by the Artist.

Prometheus surpassed all mankind in cunning and fraud. He ridiculed the gods, and deceived Jupiter himself. That god, to punish Prometheus and the rest of mankind, took away fire from earth; but Prometheus, with the assistance of Minerva, climbed the heavens, and stole fire from the chariot of the sun. Therefore Jupiter caused him to be carried to the top of Mount Caucasus, where he was chained to a rock, and for 30,000 years a vulture was to feed upon his liver, which was never diminished, though continually devoured. After thirty years of torture he was delivered by Hercules, who killed the bird of prey.

W. T. RODEN.

138. Peter Hollins.

Presented by the Subscribers.

SIR JOHN WATSON GORDON, R.A.

Born 1790. Died 1894.

139. Arthur Ryland.

Lent by the Council of the Midland Institute.

For Note on Gordon, see No. 57.

F. H. HENSHAW.

140. A distant view of Kenilworth Castle, 1844.

Presented by Mrs. James Marigold.

Kenilworth Castle was founded by Geoffrey de Clinton, Chamberlain and Treasurer to Henry I. In the reign of Henry II. it was taken and garrisoned by the King, whose eldest son had rebelled. In King John's reign it was again used as a royal residence. Under the governorship of Simon de Montfort, in the time of Henry III. it was greatly extended. One of the chief incidents in the history of Kenilworth was the great siege, in which de Montfort's eldest son held it successfully against the King's forces for more than six months, though it was finally surrendered. Edward II. was prisoner here, when he was deposed in favour of his son. In the 14th century, it came into

the possession of John of Gannet, who added largely to the buildings. On the accession of Henry Bolingbroke, it again fell to the Crown, and remained a royal property until Queen Elizabeth bestowed it upon her favourite, Dudley, Earl of Leicester, who again spent large sums in adding to the castle and chase. The Queen visited him there. In the civil war it was so maltreated by Oliver Cromwell, as to become uninhabitable. At the Restoration it was granted to Lord Hyde, in whose descendants, the Earls of Clarendon, it still remains.

For Note on Henshaw, see No. 84.

HENRY MOORE, A.R.A.

141. In the Moray Firth.

Presented by Mr. Richard Chamberlain, M.P.

JOHN GRAHAM.

Born 1754. Died 1817.

142. William Murdock.

Presented by Mr. W. M. Murdock.

William Murdock, inventor, was born near the village of Auchinleck in Ayrshire, 1754. His father was a miller, and Murdock was brought up to this occupation until he was 23, when he entered the employment of Messrs. Boulton and Watt at the Soho Works. Shortly afterwards he was sent to Cornwall to superintend the fitting of Watt's engines. He carried a series of experiments in the distillation of coal gas so far that in 1792 he was able to use his new invention for lighting his cottage and offices. On his return to Birmingham he became a partner in the firm, and made such progress in the discovery of practical methods for making, storing, and purifying the new illuminant that in 1812 the whole of the exterior of the factory was lighted in celebration of the Peace of Amiens. He also made important improvements in the steam engine, besides introducing the double D-slide-valve. He retired from business in 1830, and died in 1839.

John Graham was born in 1754, and was apprenticed to a coach-painter in Edinburgh. He afterwards went to London, where he practised the same trade, but, aiming at higher things, he gained admission to the schools of the Royal Academy, and about that time arranged to visit Italy. He first exhibited in 1780. In 1788 he was appointed Joint-Master, and soon after Master of the Trustees' Academy, Edinburgh, which he held until his death. He died in Edinburgh in 1817.

RICHARD REDGRAVE, C.B., R.A.

Born 1804. Died 1888.

143. "The Valleys Stand Thick with Corn."

Presented by Mrs. Redgrave.

Richard Redgrave, C.B., R.A., was born in 1804. He was admitted a student in the Royal Academy Schools in 1826, and eked out his resources by teaching landscape drawing. In 1838 he first exhibited at the Academy. In 1840 he was

elected an A.R.A., and in 1851 was made an R.A. In conjunction with Mr. H. Cole, he formed the Museum of Ornamental Art at Marlborough House, increased under their joint charge into the Museum of Art at South Kensington. He was one of the jurors on the Fine Arts Section of the Great Exhibition, 1851. In 1858 Her Majesty appointed him Surveyor of the Crown Pictures. In conjunction with his brother he published "A Century of British Painters," 1868. He died in 1883.

C. T. BURT.

144. The Skylark.

Bequeathed by the late Mr. C. Cartwright.

W. T. RODEN.

145. His Eminence Cardinal Newman, D.D.

Presented by the Subscribers.

LONG GALLERY.

FORD MADOX BROWN.

146. Stages of Cruelty.

Lent by Mr. Henry Boddington.

This picture, a girl cruelly teasing her lover, and a child tormenting a dog, was begun in 1856, the child being painted from Mrs. Frank Heuffer, a daughter of the artist and wife of Dr. Heuffer, the musical critic. The portrait was finished from the artists' grand-daughter, when the picture was completed in 1890.

Ford Madox Brown was born at Calais, of English parents, in 1821. He is a grandson of Dr. John Brown, of Edinburgh, founder of the Brunonian theory of medicine, and father of the late Oliver Madox Brown, the author of "Gabriel Denver." He was educated on the continent, and it was not until 1844 that he took a decided step as an exhibitor in England, by sending his cartoons for the competition at Westminster Hall. In his twentieth year he married his cousin, Elizabeth Bromley, who died in Paris in 1846. In 1849 he exhibited "King Lear" at the Free Exhibition, near Hyde Park; and in 1861, at the Royal Academy, he produced his large picture "Chaucer at the Court of Edward III.," which had been several years in progress. This picture, among those selected by Government for the Paris Exhibition of 1855, received the Liverpool prize of £50 in 1852. In 1865 he exhibited 50 of his pictures in Piccadilly. His famous picture "Work" belongs to the Corporation of Manchester. For the last ten years he has been engaged on a very important series of frescoes in the Manchester Town Hall, some of the original drawings for these being in the present exhibition.

In 1848 he was sought out by Dante Gabriel Rossetti, who had seen and greatly admired his early work, with the intention of being received as his pupil. From this meeting dated a life-long friendship. Ford Madox Brown was not enrolled in the Pre-Raphaelite Brotherhood, but his sympathies were entirely with them, and his own aims and method of work were to a very great extent similar to theirs.

FORD MADDOX BROWN.

147. The Proclamation Regarding Weights and Measures,
A.D. 1556.*Lent by Mr. Henry Boddington.*

Replica from Panel No. 6, of the Mural Paintings, in the Great Hall, of the Manchester Town Hall. Painted in 1889.

In the above year the Court Leet of the Barony of Manchester passed an edict directing all Measures and Weights to be sent in on a certain day to be tested, thus laying the foundation of commercial integrity in the town.

They present a striking and singular picture of English manners and customs about the 16th Century, and contain such strange and oft-repeated enactments that many reliable authorities are now of opinion they were in reality never carried out, but only represented a sort of moral force.

In the very small town of Manchester of those days there were appointed no less than Four Dog-muzzlers, each responsible for the dogs of his own district. Accordingly the Bellman's, or Watchman's, dog is duly muzzled as by law required, and patiently attends his master, who, with his bell, and his lantern, and pole of office, is seen calling out the order of the Court: that on a certain day of the Reigns of Philip and Mary "The Burgesses and others of the Town of Mancestre shall send in alle manere of Weights and Measures to be tried by their Maiesties standard." The immediate effects of this proclamation may be seen in the countenances of the master and mistress of a small sutler's, or general provision, shop depicted in the centre of the composition; the man listening in anxious and undisguised indignation, while his wife removes some butter adhering to the bottom of her scales. On the left of them their young son, in the blue and yellow garb of King Edward's Schools, with his bow and arrows as required by law, lingers to hear; another boy attracted by the bell runs towards these. On the further side of picture a man on crutches has left his house to listen also to the cryer.

On the door-step of the shop a beggar-girl has seated herself; near her on the ground is her porringer, or leaden-lidded clap-dish, with the clapping of which beggars seem to have been entitled noisily to arouse public attention. She is exposing to the commiseration of the charitable an exceedingly well-fed, but half naked baby.

FORD MADDOX BROWN.

148. Oliver Cromwell dictating to his Secretaries, John
Milton and Andrew Marvel, his Dispatch to the
King of France.*Lent by Mr. Henry Boddington.*

Cromwell, Protector of the Vandois, dictates to Milton, Latin Secretary to the Commonwealth, the celebrated dispatch to the King of France regarding the Vandois Massacres.—"Which now, O most Christian King, I beseech and obtest thee, by thy right hand which pledged a League and Friendship with us—by the sacred honour of that title of most Christian—permit not to be done, nor let such licence of savagery to be given to those most cursed assassins."

Milton being blind, Andrew Marvel, the joint secretary, is doing the writing.



PIGS.
By GEORGE MORLAND.



FORD MADOX BROWN.

149. Waiting.

Lent by Mr. Henry Boddington.

A fireside portrait of the artist's wife and child. Painted in 1853-55.

FORD MADOX BROWN.

150. The Traveller.

Lent by Mr. Henry Boddington.

"Voyageur qui la nuit sur le pavé sonore,
 De ton chien soupçonneux passe accompagné,
 Après le jour brulant pourquoi marcher encore.
 Ou mene tu, si tard, ton cheval résigné ?"
 Victor Hugo—*Le Voyageur.*

G. WOOLLISCROFT RHEAD.

151. The Dream of Sardanapalus. Etching after the painting by Ford Madox Brown.

Lent by Mr. G. W. Rhead.

Sardanapalus, King of Nineveh and Assyria, noted for his luxury and voluptuousness. His effeminacy induced Arbaces, the Mede, to conspire against him. Myrra, an Ionian slave, his favourite, roused him from his lethargy, and induced him to appear at the head of his armies. He won three successive battles, but being then defeated, he was induced by Myrra to place himself upon a funeral pyre, which she herself set fire to, and then jumping into the flames, perished with her lover. (B.C. 817).

Byron—*Sardanapalus.*

G. WOOLLISCROFT RHEAD.

152. The Romans Building a Fort at Mancenion. Etching after the Fresco by Ford Madox Brown.

Lent by Mr. G. W. Rhead.

This is an Etching after Panel No. 1 of the Mural Paintings in the Great Hall of the Manchester Town Hall, by Ford Madox Brown.

This subject embodies the foundation of Manchester; for, although the British name "Mancenion" seems to indicate this locality as a centre for population, it is improbable that anything worthy the name of a Town existed before the Roman Mancunium. Agricola was Governor of Britain at this date (A.D. 60), and was, as his son-in-law Tacitus informs us, a humane as well as an energetic governor. His rule was much connected with this part of England, so that the General depicted may be considered as representative of that Governor.

A centurion holds the parchment plan of the Camp that is being fortified, while his chief who also has hold of it, gives his orders. His standard bearer, in this instance a "Dragonifer," holds up the silken, wind-inflated Dragon standard which the Romans, at this period had adopted from the "Barbarians." The Legionaries are doing the masons' work; but the bearers of stones and cement are Britons, impressed for the occasion. The river Medlock bounds the camp on the south; the background beyond it is formed of oak forests, red with the last leaves of November, while in the extreme distance is visible the blue streak of the distant Peak hills. A chilling wind is depicted as agitating the garments of the conquerors, and making the work in hand more arduous to men of southern nationality. The General's wife with her little boy has stepped out of her "cathedral," or litter, to take the air on the half-finished ramparts. She wears a fur cloak, hooded for the cold, and on her hands are mufflers. Her naturally black hair is represented as dyed yellow—her eyebrows remaining black—to indicate the luxury of Roman living, even in a camp. Her little son, who is attired in soldier's uniform and "caliga" (boots) is mischievously aiming a kick at one of his mother's Nubian slave chair-bearers. The interior of the camp, with the Roman four-square tents made of skins, is to be seen behind this group.

FORD MADOX BROWN.

153. Romeo and Juliet.

Lent by Mr. James Leathart.

"Juliet. Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

Romeo. It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops;
I must be gone and live, or stay and die.

Farewell, farewell! one kiss, and I'll descend."

Romeo and Juliet, Act iii., Scene v.

SIMEON SOLOMON.

154. Dawn.

Lent by Mr. Henry Boddington.

Painted in 1871.

Simeon Solomon was born in 1841, and received his first education in drawing at Cary's Academy, in Bloomsbury, where Dante Rossetti had already learned the rudiments of his art; and from which place, Simeon Solomon, like Rossetti, proceeded to study at the schools of the Royal Academy. His father having died while he was yet a lad, Simeon Solomon was chiefly committed to the care of his brother, Abraham Solomon, of considerable repute in his day, as a painter of the school of Egg; his most characteristic work being the once popular picture, "Waiting for the Verdict," exhibited in the Royal Academy in

1857. Dante Rossetti and Abraham Solomon having been fellow-students at the Royal Academy, Simeon Solomon early made the acquaintance of that singular genius, and experienced his influence. In 1858, he exhibited his first drawing, at the Royal Academy; and in 1860 his picture of "Moses" in that exhibition called forth the praises of Thackeray, in one of his Roundabout Papers. His master-piece, "Habet," and his single large oil painting, was exhibited at the Academy in 1865; while other important works by him were shown at the Dudley Gallery, during these years. In 1871, he published his one literary performance, entitled "A Vision of Love Revealed in Sleep," being a narrative in prose, by which he sought to connect and explain the many mystical designs worked out by him in his various drawings and paintings. The book was reviewed by Swinburne in "The Dark Blue" for July, 1871; who, during the course of his essay, observes that his verses called "Erotion" were "written as a comment" upon Solomon's picture of "The Temple of Venus." Nor was "Erotion" the only copy of verses in "Poems and Ballads," occasioned by Simeon Solomon. Of these may be mentioned Fragoletta; and the dedication of that remarkable volume, to Mr. Burne-Jones, marks another influence and another friendship of Simeon Solomon. In 1866, he made the first of his three journeys to Italy; and the influence of Luini and Il Sodoma, among others, may be said to have chiefly determined the characteristics of his second manner. The last picture exhibited by him at the Royal Academy, was shown in 1871. In dealing with art, as with life, the Oriental notions were natural to him: and his story would be singular among the pages of an English Vasari.

SIMEON SOLOMON.

155. The Painter's Pleasure.

Lent by Mr. Henry Boddington.

Painted in 1861.

FORD MADOX BROWN.

156. The Entombment.

Lent by Mr. Henry Boddington.

"Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of Jews is to bury.

Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid.

There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand."—ST. JOHN, XIX. 40-42.

The picture, which has all the richness and strength of an oil painting combined with the delicacy and transparency which are the especial characteristics of water-colour work, is expressly founded on the narrative of the Evangelist. The mournful procession, composed of three men and three women, bearing the dead body of the Saviour, all distinguished by the archaic nimbus, has just reached the low entrance of the sepulchre, beside which one of the women is kneeling. On the other side a poor woman laden with faggots, and accompanied by a small child, has stopped to witness the passage of the procession. The sacred body, partly covered by the shroud, hangs limp and livid in the arms of the three bearers, but the contraction of the hands and the expression of anguish and supplication stamped on the rigid features, betray the intensity of the recent death agony. Beyond the group, standing

out in faint relief against the soft evening sky, is the distant Calvary, from which a flock of sheep is slowly straggling. The entire scene is in sympathy with the solemn incident; grief and profound reverence are impressed on every member of the group, and Nature herself appears penetrated with the mournful sentiments of the situation. It is a noble example of true religious art, and cannot fail to appeal strongly to the sympathies of all whose art feeling can rise superior to forms and methods, and grasp the spiritual essence of pictorial symbolism.

FORD MADOX BROWN.

157. Mrs. Ford Madox Brown.

Lent by Mr. Henry Boddington.

Chalk study of the artist's wife, her head resting on a pillow, made in 1872.

FORD MADOX BROWN.

158. Dalton Collecting Marsh Gas.

Lent by Mr. Henry Boddington.

Replica from Panel No. 12 of the Mural Paintings in the Great Hall of the Manchester Town Hall.

John Dalton, inventor of the Atomic Theory, was born at Eaglesfield, near Cockermouth, in Cumberland, September 5th, 1766. As early as when only twelve he started a school in partnership with a brother only a few years older. The stronger pupils, it is stated, would challenge Dalton to fight on his offering to correct them. For many years of his life he maintained himself, in Manchester, by school-teaching, but this laborious, if honourable occupation, did not hinder him from indulging in the most abstruse and far-reaching speculations and researches; the result being that this Manchester schoolmaster, alone and unassisted, made himself the father of modern chemistry—that is, if chemistry is one of the exact sciences, not successive experiments. How the idea of the Atomic Theory first presented itself to his mind it would be interesting to know, but we know little of it. All we hear, is, that it occurred to him as required, in order to explain certain remarkable phases of matter which combines in some proportions and not in others. Once that the idea had taken hold of his mind, he never abandoned it till he had worked it out. The natural gases presented the readiest mode of investigation; so he is represented as collecting marsh-fire gas, one of the natural and primitive forms of gas. The mode of getting it is the usual one of stirring-up the mud of a stagnant pond, while an assistant (in this case a farmer's boy) catches the bubbles, as they rise, in a wide-mouthed bottle, having a saucer ready to close up the mouth under the water when the bottle is full. A group of children are watching him, and the eldest, who has charge of them, is telling the little boy who is bent on catching sticklebacks, that "Mr. Dalton is catching Jack o' Lanterns"—marsh-fire gas being, when on fire, the substance the *Will o' the Wisp* is composed of.

Dalton's great invention met with slow recognition at first, as is usual in conservative England; but the French Institute, having made him one of their eight foreign members, and treated him with the highest distinction while in Paris, the English Royal Society gave in at length, and elected him, without his consent, and he was pensioned by the government of William IV. He died in July, 1844.

PERMANENT COLLECTION.



No. 159.

THE LAST OF ENGLAND.

By FORD MADOX BROWN.

P



FORD MADOX BROWN.

159. The Last of England.

PERMANENT COLLECTION.

See Illustration.

This picture was first conceived during a visit to Gravesend in 1851, whither Madox Brown went to wish God-speed to his friend Woolner, the sculptor, then leaving England for Australia. As Madox Brown's thoughts were then turned towards a visit to India, the subject of this picture came to him, and the thought was realized in art instead of in fact; and he represented himself and his wife, with their little baby, as emigrants taking their last sorrowful look at their native land. The wife's eyes are full of tears, but the man has the determined look of one who will not have life a failure wherever duty or fate may lead him. They are oblivious of the turmoil around, nor does the drizzling spray affect the small family, protected as they are, by umbrella and tarpaulin. Next them in the back ground, an honest family of the green-grocer kind, father (mother lost), eldest daughter, and younger children, makes the best of things with tobacco pipes, etc. Still further back a reprobate shakes his fist with curses at the land of his birth, as though that were answerable for his want of success; his old mother reproves him for his foul-mouthed profanity, while a boon companion, with flushed countenance, got up in nautical 'togs' for the voyage, signifies drunken approbation.

To insure the peculiar look of *light all round*, which objects have on a dull day at sea, it was painted for the most part in the open air on dull days, and when the flesh was being painted, on cold days. The minuteness of detail which would be visible under such conditions of broad daylight, the artist thought it necessary to imitate, as bringing the pathos of the subject more home to the beholder.

The picture, three years in hand, was finished in 1855. The following sonnet was written by the painter to further illustrate his idea.

"The last of England; o'er the sea, my dear,
Our homes to seek amid Australian fields.
'Tis not the million-acred island yields
The space to dwell in. Thrust out! Forced to hear
Low ribaldry from *sots*, and share rough cheer
With rudely nurtured men. The hope youth builds
Of fair renown, bartered for that which shields
Only the back, and half formed lands that rear
The dust-storms blistering up the grasses wild.
There learning skills not, nor the poets' dream,
Nor aught we loved as children shall we see."
She grips his listless hand and clasps her child,
Through rainbow-tears she sees a sunnier gleam,
She cannot see a void, where *he* will be.

F. M. B., Feb., 1865.

FORD MADOX BROWN.

160. Jesus Washes Peter's Feet.

Lent by Mr. Henry Boddington.

"He riseth from supper, and laid aside his garments, and took a towel and girded himself.

After that he poured water into a bason, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded.

Then cometh he to Simon Peter : and Peter said unto him, Lord, dost thou wash my feet?

Jesus answered and said unto him, what I do thou knowest not now ; but thou shalt know hereafter.

Peter saith unto him, Thou shalt never wash my feet. Jesus answered him, If I wash thee not, thou hast no part with me.

Simon Peter saith unto him, Lord, not my feet only, but also my hands and my head."—*St. John xiii., 4-9.*

The purposely assumed humility of Jesus at this moment, and the intense veneration implied in the words of Peter, the artist has endeavoured to render in this composition. The very simple traditional costume of Jesus and his disciples, which seems moreover, warranted by modern research, as also the traditional youthfulness of John, curly grey hair of Peter, and red hair of Judas, the artist has retained, combined with such truth of surroundings, and accessories has he thought most conducive to *general truth*, always intending, however, in this picture, the documentary and historic to be subordinate to supernatural and Christianic—wherefore, he has retained the nimbus. This, however, everyone who has considered the subject must understand, appeals out from the picture to the *beholder*—not to the other characters in the picture. Judas Iscariot is represented lacing up his sandals, after his feet have been washed.

This picture was painted in 1851-52. It was subsequently worked over, and in certain respects altered in 1856, in which year the £50 prize of the Liverpool Academy was awarded to it.

FORD MADOX BROWN.

161. The Baptism of Edwin.

Lent by Mr. Henry Boddington.

Replica from panel No. 2 of the Mural Paintings in the Great Hall of the Manchester Town Hall. Painted in 1879.

Edwin was King of Northumbria and Deira, and was baptised at York, his Capital, in the year of our Lord 627, and the next day 11,000 of his principal subjects were baptised together in the River Swale, and his dominions became Christian. Manchester formed part of the Kingdom of Deira, and was, therefore, under the rule of Edwin. Our authority for this subject is the Venerable Bede, a Monk of Jarrow-upon-Tyne, who wrote his Ecclesiastical History of England about 100 years after this event. Edwin, who in his youth had been a fugitive, and "tutored in the school of sorrow," having regained his inheritance of Northumbria, and successfully annexed the surrounding country, sought in marriage the hand of Ethelberga, daughter of Ethelbert, the Christian King of Kent. Bertha, the Queen of Ethelbert, and daughter of Clovis, the first Christian King of France, had stipulated that on marrying the King of Kent she should be allowed her Church, and the free exercise of her religion, and this being conceded, after a while she effected the conversion of her husband. Ethelberga, their daughter, before uniting herself to Edwin, demanded the same concessions, and was rewarded with a like result. She and her Bishop Paulinus, whose appearance Bede minutely describes, persuaded the King to be converted about six years after the marriage.

A small wooden church, Bede tells us, was hastily constructed for the purpose ; this being pulled down afterwards, a stone church was erected in its place, on the site of the present York Minster. (See note to No. 36.)

Edwin was a wise and valiant King, who, but for his death at the age of 48, in a battle with Cadwallader, King of Wales, might at this early date have united all the Kingdoms of the Heptarchy under his dominion.

FORD MADOX BROWN.

162. Cordelia's Portion.

Lent by Mr. Albert Wood.

Lear, King of Britain, in his old age, resolves to divide his kingdom among his three daughters. In doing so he asks them

"Which of you, shall we say, doth love us most?
That we our largest bounty may extend
Where nature doth with merit challenge."

Goneril, the eldest, wife of the Duke of Albany, declares that she loves him

"Dearer than eye-sight, space, and liberty;
Beyond what can be valued, rich or rare;
No less than life, with grace, health, beauty, honour:
Beyond all manner of so much I love you."

Regan, the second, wife of the Duke of Cornwall, professes the same love as her sister

"Only she comes too short—that I profess
Myself an enemy to all other joys,
Which the most precious square of sense possesses;
And find, I am alone felicitate
In your dear highness' love."

They each receive a third of the kingdom, but Cordelia, the youngest, whose hand is sought both by the Duke of Burgundy and the King of France, will say nothing. Her love is too deep for words.

"Cordelia. You have begot, bred me, loved me: I
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you, all? Haply, when I shall wed,
That Lord whose hand must take my plight shall carry
Half my love with him, half my care, and duty:
Sure, I shall never marry like my sisters
To love my father all.

Lear. But goes thy heart with this?

Cordelia. Ay, my good Lord.

Lear. So young, and so untender?

Cordelia. So young, my Lord, and true."

Lear, in his rage, casts her off as a stranger, and divides her portion of the kingdom between Goneril and Regan. The Duke of Burgundy refuses her but the King of France gladly claims her portionless.

In the picture, the two elder sisters stand on the left of the throne, while their husbands kneel at Lear's feet. All four of them grasp greedily at the old King's crown, which he has bidden them part between them. On the right the Duke of Burgundy is biting his fingers in vexation, while in the background on the extreme left the Duke of Kent, who has just been banished by Lear for daring to speak in favour of Cordelia, is looking back. The King of France takes her by the hand, saying

" Fairest Cordelia, that art most rich, being poor ;
 Most choice, forsaken ; and most loved, despised !
 Thee and thy virtues here I seize upon :
 Be it lawful, I take up what's cast away.
 Gods, gods ! 'tis strange, that from their cold'st neglect
 My love should kindle to inflamed respect. —
 Thy dowerless daughter, King, thrown to my chance,
 Is queen of us, of ours, and our fair Franco :
 Not all the Dukes of waterish Burgundy
 Can buy this unprized precious maid of me. —
 Bid them farewell, Cordelia, though unkind :
 Thou lovest here, a better-where to find."

Painted 1875.

J. D. WATSON, R.W.S.

163. Bubbles.

Lent by Mr. Henry Boddington.

Painted in 1856.

J. D. WATSON, R.W.S.

164. The Garden Seat.

Lent by Mr. Henry Boddington.

" A portrait of my wife, before we married, but in the year of our marriage, 1858. At this time I was looked upon as a Member of the Pre-Raphaelite Brotherhood, and exhibited pictures at the house of Madox Brown, in Gower Street, London. You will see the intense care with which it is painted."—*Watson.*

John Dawson Watson, was born in 1832, at Sedleigh, in Yorkshire. He entered the Manchester School of Design in 1847, and in 1851 entered the Royal Academy Schools. He exhibited that year his first picture, "The Wounded Cavalier," at the Manchester Institution. He first exhibited at the Academy in 1853. In 1860 he illustrated the "Pilgrim's Progress" for Messrs. Routledge, followed by "Robinson Crusoe" in 1873. He has also contributed wood-drawings to most of the illustrated papers and magazines of the time. He was elected an Associate in 1865, and Member in 1870 of the Royal Society of Painters in Water-colours.

FORD MADOX BROWN.

165. The Coat of many Colours.

Lent by Mr. W. Collart.

" Now Israel loved Joseph more than all his children, because he was the son of his old age ; and he made him a coat of many colours.

And it came to pass, when Joseph was come unto his brethren, that they stript Joseph out of his coat, his coat of many colours that was on him ; and

they took him and cast him into a pit : and the pit was empty, there was no water in it.

And they took Joseph's coat, and killed a kid of the goats, and dipped the coat in the blood ;

And they sent the coat of many colours, and they brought it to their father ; and said, ' This have we found : know now whether it be thy son's coat or no.'

And he knew it, and said, ' It is my son's coat ; an evil beast hath devoured him ; Joseph is without doubt rent in pieces.'

And Jacob rent his clothes, and put sackcloth upon his loins, and mourned for his son many days. — *Genesis, xxxvii.*

Painted in 1866.

Four of the brothers are here represented as having come back with the coat. The cruel Simeon stands in the immediate foreground half out of the picture ; he looks at his father guiltily, and is already prepared to bluster, though Jacob, all to his grief, sees no one and suspects no one. The leonine Judah just behind him, stands silently watching the effect of Levi's falsity and jeering levity on their father ; Issachar, the fool, sucks the head of his shepherd's crook, and wonders at his father's despair. Benjamin sits next his father, and with dawning countenance examines the ensanguined and torn garment. A sheep dog without much concern, sniffs the blood which he recognises as not belonging to man. A grandchild of Jacob nestles up to him, having an instinctive dislike for her uncles. Jacob sits on a sort of dais raised round a spreading fig-tree. The ladder, which is introduced in a naturalistic way, is by convention the sign of Jacob, who, in his dream, saw angels ascending and descending by it. The background is taken from a drawing made by a friend of the artist in Palestine.

In the East taking off shoes or sandals is equivalent to uncovering the head with us ; on this account Simeon stands with his straw sandals in his hands.

This subject was originally designed in black and white for the Messrs. Dalziel's Bible.

W. L. WINDUS.

166. The Surgeon's Daughter.

Lent by Mr. John Bibby.

A scene from the " Surgeon's Daughter," by Sir Walter Scott.

" You shall be obeyed, my husband," answered Zilia, " in all that the frailties of nature will permit. But oh ! God of my fathers, of what clay has't thou fashioned us poor mortals, who dread so much the shame which follows sin, yet repent so little for the sin itself." In a minute afterwards steps were heard, the door opened, and Winter announced Lieutenant Middlemas, and the unconscious son stood before his parents. He sunk on one knee and kissed the hand that restored him to independence. " Oh ! my more than father," he said, " how much greater a debt do I owe to you than to the unnatural parents who brought me into the world by their sin, and deserted me through their cruelty." Zilia as she heard these cutting words flung back her veil, raising it on both hands till it floated behind her like a mist, and then giving a faint groan sank down in a swoon."

SCOTT, Chap. 8.

W. L. WINDUS.

167. The Young Duke.

Lent by Mr. John Bibby.

ARTHUR HUGHES.

168. The Annunciation.

Lent by Mr. James Leathart.

"And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth.

To a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary.

And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.

And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be." ST. LUKE, I., 26-29.

ARTHUR HUGHES.

169. The Nativity.

Lent by Mr. James Leathart.

"For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Glory to God in the highest, and on earth peace, good will toward men."

ST. LUKE, II., 11-14.

"Quite beautiful in thought, and indicative of grander colourist's power than anything in the room; there is no other picture so right in manner of work, the utmost value being given to every atom of tint laid on the canvas."—*John Ruskin*, Academy Notes, 1858.

Arthur Hughes, although not one of the original members of the Pre-Raphaelite Brotherhood at its formation in 1848, being only eighteen at the time, was one of the principal members of the small group of men who took a prominent part in the art revolution, headed by Millais, Rossetti, and Holman Hunt.

WILLIAM HOLMAN HUNT, R.W.S.

170. The Two Gentlemen of Verona—Valentine rescuing Sylvia from Proteus.

PERMANENT COLLECTION.

See Illustration.

The subject of this picture is taken from the last act of Shakespeare's *Two Gentlemen of Verona*.

Valentine loves Sylvia and his false friend Proteus is betrothed to Julia. Proteus betrays to the Duke of Milan, who wishes Sylvia to marry Sir Thurlo, Valentine's plan for stealing away his daughter. Valentine is banished, and

PERMANENT COLLECTION.



No. 170.

TWO GENTLEMEN OF VERONA.

By HOLMAN HUNT, R.W.S.



Proteus, forgetful of Julia, makes passionate love to her. Sylvia, by aid of Sir Eglamour, flies to the forest to seek Valentine. Proteus follows her, and as he seizes her, she is rescued by Valentine. Julia has followed her false lover disguised as a boy. Shakespeare, *Two Gentlemen of Verona*.

"I went at once to Sevenoaks with Rossetti, who wished to paint a sylvan background to one of the many fine designs which at this time he did not bring to a conclusion as oil pictures.

A month's pleasant and busy stay enabled us to return to town. Then the work of drawing from models and collecting materials had to be promptly undertaken. Mr. Frith, R.A., kindly lent me a suit of armour, which the servant at my lodgings announced as a tin suit of clothes. James Hannay (the present magistrate) sat for the head of Valentine, and a young barrister, already well-known among journalists, and since greatly distinguished as a Cabinet Minister in the Antipodes, was good enough to let me paint the Proteus from his posing."—*W. Holman Hunt*.

"There is not a single study of drapery in the whole Academy (1851), be it in large works or small, which for perfect truth, power, and finish could be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine, of Mr. Hunt's picture; or with the white draperies on the table of Mr. Millais' *Mariana*. (See No. 192). And further: that as studies both of drapery and of every minor detail, there has been nothing in art so earnest or so complete as these pictures since the days of Albert Durer. This I assert generally and fearlessly."

"Further examination of this picture has even raised the estimate I had previously formed of its marvellous truth in detail and splendour in colour; nor is its general conception less deserving of praise—the action of Valentine, his arm thrown round Sylvia, and his hand clasping hers at the same instant as she falls at his feet, is most faithful and beautiful, nor less so the contending of doubt and distress with awakening hope in the half-shaded, half-sunlit countenance of Julia, nay, even the momentary struggle of Proteus with Sylvia just past, is indicated by the trodden grass and broken foliage of the foreground."—*Ruskin*.

William Holman Hunt, one of the three prominent members of the Pre-Raphaelite Brotherhood, was born in London in 1827, and exhibited his first picture at the Academy in 1846. His earlier works were adopted from poetry and fiction, such as "The Flight of Madeline and Porphyro," in 1848; "Rienzi," in 1849; "Claudio and Isabella" and "Valentine rescuing Sylvia," in 1851. He began the series of religious and symbolical subjects, whereby he has since made himself best known, in 1850, with "A Converted British Family Sheltering a Christian Missionary from the Persecution of the Druids," followed by the "Hiring Shepherd" in 1852. The occult meaning of his "Light of the World" and "Awakening Conscience" of 1854, was explained by Mr. Ruskin in the *Times*. "The Scapegoat" (see note to No. 174) was exhibited in 1856, and the "Finding of the Saviour in the Temple" in 1860. "The Shadow of Death" (see note to No. 172) was completed in 1873. "The Triumph of the Innocents," recently acquired for the Liverpool Art Gallery, was completed in 1885. A nearly complete collection of his works was exhibited at the Fine Art Society's rooms in 1886. In the same year Mr. Hunt wrote three articles on the Pre-Raphaelite Brotherhood for the *Contemporary Review*.

WILLIAM HOLMAN HUNT, R.W.S.

171. Strayed Sheep.

Lent by Mr. G. Lillie Cruik.

"This apparently unimportant picture by Holman Hunt at once achieved all that can ever be done in that kind: it will not be surpassed—it is little likely to be rivalled—by the best efforts of the times to come. It showed to us, for the first time in the history of art, the absolutely faithful balances of colour and shade by which actual sunshine might be transposed into a key in which the harmonies possible with material pigments should yet produce the same impressions upon the mind which were caused by the light itself.

And remember, all previous work whatever had been either subdued into narrow truth, or only by convention suggestive of the greater; Claude's sunshine is colourless,—only the golden haze of a quiet afternoon;—so also is that of Cuypp: Turner's, so bold in conventionalism that it is credible to few of you, and offensive to many. But the pure natural green and tufted gold of the herbage in the hollow of that little sea-cliff must be recognised for true merely by a minute's pause of attention. Standing long before the picture, you were soothed by it, and raised into such peace as you are intended to find in the glory and the stillness of Summer, possessing all things.

This picture, were it only the first that cast true sunshine on the grass, would have been in that virtue sacred; but in its deeper meaning, it is, actually, the first of Hunt's sacred paintings—the first in which, for those who can read, the substance of the conviction and the teaching of his after-life is written, though not distinctly told till afterwards in the symbolic picture of "The Scapegoat." "All we like sheep have gone astray, we have turned everyone to his own way and the Lord hath laid on Him the iniquity of us all."—*Ruskin*.

"My friends, the Martineaus, had entertained me at Fairlight, and I longed to make one of the lovely landscapes in the neighbourhood, the scene of my subject. About this time I had the happiness to meet Edward Lear, and we agreed to take lodgings together near Hastings, and to paint in company. Accordingly, we were established in August at Clive Vale Farm. At the end of about ten days, the heavenly weather we began with was broken up by a succession of storms, causing doubtful opportunities for outdoor work. In the intervals of my attention to the picture from the cliff, I commenced the little landscape of "Fairlight Downs." "The Strayed Sheep" was finished only when the equinoctial gales and their suite of rain and wind had often marred the day's work. I finished my last sheep in a heavy shower of rain."

W. Holman Hunt.

This picture, painted in 1853, received the prize of £60 when exhibited in Birmingham.

WILLIAM HOLMAN HUNT, R.W.S.

172. The Shadow of Death.

Lent by Messrs. Thomas Agnew and Sons.

A smaller replica of the picture, the property of the Corporation of Manchester, which was exhibited in this Gallery in 1887. The smaller one was begun in 1868, at Bethlehem, in a carpenter's shop, and on the roof of a house where the horizontal sunlight shone uninterruptedly. The larger picture was painted in Jerusalem, and the two necessitated a four years sojourn in Palestine.

The picture represents our Lord as the "Man Christ" gaining his bread by the sweat of his face. The incident selected by the painter for illustration is briefly this. The Saviour of mankind, who, as we are told, was subject to his parents, is believed to have worked at the trade of a carpenter. He has been hard at work all day, and the setting sun tells him the hour for cessation from toil has arrived, that his day's labour is over. He has just risen from the plank on which He has been working, and is portrayed as throwing up His arms to realise that pleasant sensation of repose and relaxation caused by the inverse action of the tired and stiffened muscles of arms and body. The complexion of the Saviour's body is true to fact, though novel, and perhaps startling from its novelty. The observer must remember that the painter travelled to the land where our Lord lived and died, and sojourned amongst the people, the descendants of those who crucified Him, and that he took living Jews, namely twenty, and some of them were natives of the tribe of Judah, the tribe to which our Lord belonged, as his model for the representation of our blessed Saviour: and there the picture has at the least the merit of suggestive truth, however it may startle. The Virgin Mother is represented as looking over the gifts of the Magi, the presents at the Nativity—gifts doubtless treasured up with all the Mother's care; and who can tell the amount of the knowledge vouchsafed to her of the fearful doom of the working Lord? Her attitude tells of her fright and terror though her features are not portrayed. The shadow of the wearied Lord falling on the rack which holds the carpenter's tools with the mandrel placed vertically in the centre, at once literally realise the form of a cross, and the hands falling thereon suggest the idea of a figure nailed thereupon, and thus the particular death our Lord would die—The Shadow of the Death.

To enter on the details of the picture:—the tressel on which the plank has been sawn is of a form peculiar to the East. In Italy, in the present day, and we believe, in Etruscan paintings, an angular support similar in principle to this for wood while under the workman's hand is to be found. The saw is of a shape designed from early Egyptian representations of this tool, and the form of the modern Oriental implement. The teeth are directed upwards, so that the cut is made by the pulling instead of the pushing stroke, as it is in the West. The red fillet with the double tassel at the foot of the tressel is the aghal; it is portrayed in both the Assyrian sculptures, and the Egyptian pictures of the Jews led away as captives, as the only head-dress. It is now worn by the Bedouins of Syria over a keffieh. The tools on the rack behind are from a collection of ancient carpenters' implements bought at Bethelchem. They include drills, an auger, mandrels, a plumb line, frame saw, and half-square tools, most of which appear in Egyptian paintings of a date long anterior to the time of the Saviour. The crown in the casket is a combination of the forms of coronets of the dynasties of Antiochus and Herod, and of the ancient and modern Persian Monarchs. The censer is of Cloisonné enamel—used in the East at a much earlier date than that illustrated here. The design upon the ivory surface of the box is almost an exact copy from the ornamentation of capitals of columns still existing at Persepolis. The rounded arch of the windows may, the painter thinks, be justified by more than one example of buildings of the Christian era, discovered at Jerusalem. The landscape seen through the window represents the hills of Galilee, with Gebel-al-Corvies, the Hill of Precipitation, and, further off, the Plain of Jezreel, and beyond this, the Mountains of Gilboa, almost meeting on the right, the range of Carmel, while in the far distance, on the left, are the remote mountains extending to Moab behind the Jordan.

ALBERT MOORE.

173. The Dreamers.

PERMANENT COLLECTION.

*See Illustration.**Presented by Messrs. Richard and George Tangye.*

WILLIAM HOLMAN HUNT, R.W.S.

174. The Scapegoat.

Lent by Mr. W. Cuthbert Quilter, M.P.

"Surely he hath borne our grief, and carried our sorrows; yet we did esteem him stricken, smitten of God, and afflicted."

"And Aaron shall lay both his hands upon the head of the live goat, and confess over him all the iniquities of the children of Israel, and all their transgressions in all their sins, putting them upon the head of the goat, and shall send him away by the hand of a fit man into the wilderness:

And the goat shall bear upon him all their iniquities unto a land not inhabited: and he shall let go the goat in the wilderness."

Leviticus, xvi., 21, 22.

On the appointed day the Jews sent forth the scapegoat into the wilderness, believing that it carried away their sin into a place uninhabited and forgotten—and the animal on whose head the sin was laid, became accursed; so that "though not commanded by the law, they used to maltreat the goat Azazel; to spit upon him and pluck his hair. The goat thus tormented and with a scarlet fillet bound about its brow was driven by the multitude wildly out of the camp, and pursued into the wilderness. The painter supposes it then fled towards the Dead Sea and to be just about to fall exhausted at sunset—its hoofs entangled in the crust of salt upon the shore. The opposite mountains, seen in the fading light, are the chain of Abarim on which Moses died."

"The subject of *The Scapegoat* had much struck me when I had been searching Leviticus for the ceremonies of Jewish worship. I thought I could paint it with greater advantage in the very country it belonged to; so I determined to go and search for my background down at the remote end of the Dead Sea; and I found it there in an ever memorable journey with Mr. Beaumont, of Warrington. In October I set out again, this time alone—with Arabs to guide and guard me and my tent—to Usdum, and there I planted my canvas on the Sea of Lot, and painted my background, but only sketching in the goat, from one I had brought with me that I might better arrange his form with the landscape. The Crimean war was then going on; all the troops had been withdrawn from Syria, and the whole country was in disorder; but with some hair-breadth escapes on the way, I got back to Jerusalem, with my picture and myself in sound condition. I then had to paint the animal. I employed a poor Jew to tend him. I arrived in England at the beginning of February, 1856, having been away two years and one month."—*W. Holman Hunt.*

PERMANENT COLLECTION.



No. 173.

THE DREAMERS.
By ALBERT MOORE.



DANTE GABRIEL ROSSETTI.

Born 1828.

Died 1882.

175. Beata Beatrix.

PERMANENT COLLECTION.

The subject of this picture is taken from Dante's *Vita Nuova*. Beatrice, Dante's beloved, is represented sitting in a balcony of her father's house in Florence, overlooking the city. The river Arno, its bridge, the Ponte Vecchio, and Giotto's tower can be seen from the window. She is in a trance; living, but for symbolical purposes the trance is to be regarded as emblematic of death. A dove places in her hands two red poppies, emblems of the sleep of death. Dante and Love, the latter holding a flaming heart in his hands, on their way through the streets as she is rapt from earth to heaven, become conscious of her passing, and Dante gazes stricken at Love.

On the frame are the following inscriptions:—"Quomodo sedet sola civitas!" ("How doth the city sit solitary!"), the first words of Jeremiah's lamentation, used by Dante in the *Vita Nuova* to show the grief of the city at Beatrice's death; "Veni sponsa de Libano," biblical quotation, used by Dante in his *Purgatorio* at the coming of Beatrice in the Garden of Eden; and "Quella Beata Beatrice la quale vive in cielo cogli angeli in terra colla mia anima" ("That beatific Beatrice who lives in heaven with the angels, and on earth with my soul"), a quotation from Dante's *Convito*.

This picture, which has been often, but not accurately called, *The Dying Beatrice*, is a replica of the one now in the National Gallery, presented to the nation by Lady Mount-Temple. The latter was painted in 1863-65, some time after the death of the artist's wife, with portraiture so faithfully reminiscent that one might almost say she sat, in spirit and to the mind's eye, for the face. In 1871 Rossetti painted with some reluctance a replica for Mr. William Graham, which was distinguished by the addition of a predella, representing the meeting of Dante and Beatrice in the Garden of Eden.

The picture here exhibited was probably begun about 1877; the background was left unfinished by Rossetti, and after his death was completed by Ford Madox Brown.

Gabriel Charles Dante Rossetti, who from 1850 or thereabouts called himself Dante Gabriel Rossetti, was the son of Gabriele Rossetti, a political exile from the Neapolitan kingdom, and of Frances Mary Lavinia (Polidori), an Englishwoman of parentage Italian (Tuscan) on the father's side. He was born in London on 12th May, 1828. Gabriele Rossetti was Professor of Italian in King's College, London, and subsisted by teaching his language; in letters he was known as a patriotic poet, and as a speculative commentator upon Dante's writings, and upon other kindred branches of literature. Dante Gabriel was educated in King's College School, which he quitted in or about 1843 to study as a painter, becoming a student in the Antique School of the Royal Academy, and afterwards benefiting from the friendly guidance of the painter, Ford Madox Brown. In 1848 he associated himself with three rising artists—William Holman Hunt, John Everett Millais, and Thomas Woolner—in founding the so-called Pre-Raphaelite Brotherhood, with a view to a reform or re-development of art. There were three other members of the Brotherhood, Frederic George Stephens, James Collinson, and William Michael Rossetti, his brother; Collinson seceded after awhile, and Walter Howard Deverell filled his place. Rossetti exhibited his first oil picture, *The Girlhood*

of *Mary Virgin*, in 1849; he soon afterwards resolved to withhold his works from exhibition altogether. In 1860 he married Elizabeth Eleanor Siddall, daughter of a Sheffield cutler—she died in 1862. Rossetti, who had already made some mark as a poet by compositions printed in *The Germ*, 1850, and in *The Oxford and Cambridge Magazine*, towards 1856, published his first volume, the translations named *The Early Italian Poets*, in 1861; in 1870 appeared the volume *Poems*, and in 1881 the same volume with some modification of its contents, and the *Ballads and Sonnets*. He died on the 9th April, 1882, at Birchington-on-Sea, near Margate; insomnia dating from about 1867, and consequent abuse of chloral as a soporific were the root of the disease of which he died. At Birchington he lies buried, under a figured Irish cross monument, designed by Ford Madox Brown.

DANTE GABRIEL ROSSETTI.

Born 1828. Died 1882.

176. The Loving Cup.

Lent by Mr. John Bibby.

"Douce nuit et joyeux jour,
O Chevalier de bel amour."

One of the water-colour replicas of the oil painting in the possession of Mr. F. R. Leyland.

DANTE GABRIEL ROSSETTI.

Born 1828. Died 1882.

177. Sir Galahad in the ruined Chapel.

Lent by Mr. James Leathart.

This water-colour was painted in 1859. It is the same design which is engraved in Moxon's illustrated *Tennyson*, as an illustration to "*Sir Galahad*."

Sir Galahad, son of Sir Launcelot and Elaine, one of Knights of the Round Table, was so pure in life that he was successful in his search for the Holy Grail. "Then Sir Galahad came unto a mountain where he found an old chapel, and found there nobody, for all was desolate. And there hee kneeled before the alter, and besought God of holosome counsaile; so, as hee praied, hee heard a voice that said thus. 'Go now, thou adventurous knight, unto the Castle of Maidens, and there doe thou away all the wicked customes.'"—*Malory, La Mort d'Arthur*.

DANTE GABRIEL ROSSETTI.

Born 1828. Died 1882.

178. The Damozel of the Sanct Grail.

Lent by Mr. George Rae.

Signed with a monogram, and dated 1874. Mr. Rae also owns a water-colour of this subject, painted in 1866-7, which formerly belonged to Mr. William Morris.

The sanct grail, or holy dish, was pretended to be the vessel in which the pascal lamb was placed at our Saviour's last supper; which, according to the fable, Joseph of Arimathea preserved and brought with him to Britain.

Sir Launcelot of the Lake, going forth on his adventures, comes to the Castle of King Pelles. "Sir," said Sir Launcelot, "wit yet well my name is Sir Launcelot du Lake." "And my name is Sir Pelles, king of the forrain cuntry, and nigh cosin unto Joseph of Arimathy." Then either of them made much of other, and so they went into the castle for to take their repast. And anon there came in a dove at a window, and in her bill there seemed a little sencer of gold, and therewithal there was such a savour as though all the spicery of the world had bene there; and forthwithal there was upon the table all manner of meates and drinkes that they could think upon. So there came a damosell, passing faire and young, and she beare a vessel of gold betwene her hands, and thereto the king kneeled devoutly and asked his prayers, and so did all that were there. "Oh, Jesu," said Sir Launcelot, "What may this meane?" "This is," said Sir Pelles, "the richest thing that any man hath living; and when this thing goeth about, the round table shall bee broken. And wit yee well," said King Pelles, "that this is the holy sangreall which ye have here scene."—*Malory, La Mort d'Arthur.*

DANTE GABRIEL ROSSETTI.

Born 1828.

Died 1882.

179. Venus Verticordia.

Lent by Mr. Arthur Anderson.

This oil painting was executed for Mr. Mitchell in 1864, and finished in 1868. Panel 32in. by 27in. A smaller replica was executed for Mr. William Graham, and a small water-colour version was also made for Mr. George Rae. Rossetti states he "lost a whole week, and pounds upon pounds" in hunting up honeyuckles for this picture.

Venus, called Verticordia, transformer of hearts, because she could turn the hearts of women to cultivate chastity.

The artist wrote the following sonnet for the picture:—

"She hath the apple in her hand for thee,
Yet almost in her heart would hold it back;
She muses, with her eyes upon the track
Of that which in thy spirit they can see.
Haply, 'Behold, he is at peace,' saith she;
Alas! the apple for his lips,—the dart
That follows its brief sweetness to his heart,—
The wandering of his feet perpetually!
A little space her glance is still and coy;
But if she give the fruit that works her spell,
Those eyes shall flame as for her Phrygian boy.
Then shall her bird's strained throat that wooed forthell,
And her far seas moan as a single shell,
And her grove glow with love-lit fires of Troy."

DANTE GABRIEL ROSSETTI.

Born 1828.

Died 1882.

180. Sir Tristram and la belle Isolt drinking the Love-potion.

Lent by Mr. James Leathart.

A design for this subject was made in 1863 by Rossetti for an oil painting which was never begun. This water-colour drawing of the same subject was painted in 1867.

Sir Tristram, being wounded in a duel, was cured by Isolt or Ysolt, daughter of the Queen of Ireland. On his return to Cornwall, he told his uncle, King Marke, of the beautiful princess. Marke therefore sent him to solicit her hand in marriage. Her father wished Tristram to take her for himself, but he would not be false to his promise. "And then the queen, La belle Isolt's mother, gave unto dame Bragwaine, her daughter's gentlewoman, and unto Governale a drinke, and charged them that what day king Marke should wed, that same day they should give him that drinke, so that king Marke should drink unto La belle Isolt, "and then I undertake," said the queen, "either shall love other all the dayes of their life." So this drinke was given to Governale and to dame Bragwaine, and then anon Sir Tristram and La belle Isolt took the sea. And when they were in their cabin, it hapned so that they were thirstie, and saw a little flasket of gold stand by them, and it seemed by the colour and taste that it was noble wine. So Sir Tristram took the flasket in his hand, and said, "Madam Isolt, here is the best drinke that ever yee drank, which dame Bragwaine your maide and Governale my servant have kept for themselves." And then they laught and made good chere, and either drank to other freely, and they thought never drinke that ever they drank to other was so sweete nor so good. But by that their drinke was in their bodies, they loved ech other so well, that their love never departed for weale nor woe.—*Malory—La Mort d'Arthur.*

G. F. WATTS, R.A.

181. Death Crowning Innocence.

Lent by the Artist.

George Frederick Watts, R.A., born in London in 1820, first exhibited at the Academy in 1837. At Westminster Hall in 1843, his cartoon of "Caractacus led in Triumph through the Streets of Rome," obtained one of the three highest prizes of £1000, and created sanguine hopes for his future career. Having spent three years in Italy, he again obtained in 1847 the highest honours at the competition in Westminster Hall, securing with his two colossal oil pictures, "Echo" and "Alfred luring the Saxons to prevent the Landing of the Danes," one of the three highest prizes of £500. These pictures were purchased by the Commissioners, and the latter is in one of the Committee Rooms of the Houses of Parliament. Mr. Watts also executed one of the frescoes in the Poet's Hall of the same building. For many years he has been a frequent exhibitor at the Royal Academy and other exhibitions. His principal productions have been portraits, and ideal and mythological subjects, such as the well-known "Love and Death," "Fata Morgana," "Endymion," "Orpheus and Eurydice," "Hippolytus," etc., etc. Mr. Watts has also

painted a large number of portraits of his contemporaries in public life, literature and art, which are generally to be seen at his residence, Little Holland House. In 1882, an important exhibition of Mr. Watts's works was held at the Grosvenor Gallery, and later on at the Metropolitan Museum, New York, when the exhibition created a great sensation. In 1885-86, a very large, probably the largest and most important exhibition of his works was held in these Galleries on the occasion of the opening of the building by H.R.H. The Prince of Wales.

EDWARD BURNE-JONES, A.R.A.

182. The Wheel of Fortune.

Lent by Mr. R. H. Benson.

A smaller replica of the picture exhibited in this Gallery in 1887, illustrating the following lines of Tennyson:—

"Turn, Fortune, turn thy wheel and lower the proud;
Turn thy wild wheel thro' sunshine, storm, and cloud;
Thy wheel and thee we neither love nor hate.

Turn, Fortune, turn thy wheel with smile or frown;
With that wild wheel we go not up or down;
Our board is little but our hearts are great.

Smile, and we smile, the lords of many lands;
Frown and we smile, the lords of our own hands;
For man is man and master of his fate.

Turn, turn thy wheel above the staring crowd;
Thy wheel and thou art shadows in the cloud;
Thy wheel and thee we neither love nor hate."

TENNYSON.—"*Geraint and Enid*."

Edward Burne-Jones, A.R.A., was born in Birmingham, August, 1833, and educated at King Edward's School. He entered Exeter College, Oxford, in 1853, but left before taking any degree in order to become an artist. He came to London for this purpose in the beginning of 1856, and entered no School of Art, but drew much from life, and watched Rossetti at work in his studio, when that was possible. Space would not permit us to mention a tithe of the great works of this gifted artist, but his finest may be looked upon to be the series of the "Briar Rose," "Merlin and Vivien," "King Cophetua," "The Annunciation," "Chant d'Amour," "Laus Veneris," "The Golden Stairs," "The days of Creation," and the great picture "The Star of Bethlehem," which belongs to this Gallery. Mr. Burne-Jones has designed much for stained glass, notably; the beautiful window of Christ Church, Oxford, and those in St. Philip's Church, Colmore Row, Birmingham.

EDWARD BURNE-JONES, A.R.A.

183. The Star of Bethlehem.

PERMANENT COLLECTION.

This represents the Adoration of the Magi; the figures are life-size. The scene chosen is a hilly landscape, the hills sloping with many undulations up to the top of the picture. In the higher reaches we see the trunks of numerous slender trees, with silver grey bark. In the foreground of this landscape

beneath a thick thatched roof supported by four slender uprights, seated on a bundle of straw, is the Virgin with the Divine Child on her lap. She is pale of face, with an expression of earnest, intent wonder, not so much sad as intently serious, and rapt out of herself by the marvel of the situation. The babe—a lovely chubby little fellow—is quite nude, half shy and half afraid of the magnificent Magi; his little dimpled hands clutch at the blue robes which fall over the protecting bosom of the Virgin, but the sense of wonder and curiosity impels him to turn his dark lustrous eyes on the vision—these strange visitors that bend before him. The note in which the mother sits is wretched round and overblown with luxuriant growth of red roses. Behind stands, leaning forward with intent expression on his thin and worn face, the father, Joseph, a bearded man, with iron grey hair, clad in a thick woollen robe of green, which he has drawn over his head, and which all but conceals an under garment of blue. He has been cutting wood, and bears a small bundle under his arm; but he has cast the axe aside. His eyes are bent on the three Kings, Gaspar, Balthazar, and Melchior, who bow their heads with deep reverence before that incarnate mystery to which the star has guided their weary feet. The first of these is an aged man. His eyes have looked on good and ill, and these have had, too, their war in his heart, not always, we judge, unequally matched, but good has triumphed. He has loved the right, and in his heart has cherished the love of what is beautiful and pure. He wears a kind of blue turban shoaling into purple. The robe which falls over his lean and sluey form is bronze-green and blue, falling over a richly wrought under garment of deeper and warmer colour. At his feet lies a gloriously gemmed crown. We could almost think that he had prepared this gift anticipating that the Star would lead him to some Shah or Sultan, some Prince or King, to whom the delight of the eye and the pride of life were all; but that when the Star stood still over that meek lady and that innocent chubby babe, he had cast it aside, feeling how poor, and tame, and common-place was his gift, and falling back on the homelier offering in the little open casket in his hand. Behind him bends a young man with soulful face. He has had fair dreams; he has yet to shape them in act. The face is that of a chivalrous Knight—a Sir Galahad, who having seen little of the world, yet sees deeply, because his heart is pure. His garments are carefully and elaborately studied; his outer robe covered with medallions. The third is a swarthy King, in Nubian cast of features. Do the other Kings type Mind and Soul? if so, is this the animal nature of man which also shall bow to him? The colours of his dress are gayer and richer, and the face is less full of Soul. The foreground is starred with flowers, notable amongst them being the White Star of Bethlehem. Between the foremost of the Magi and the Holy Family, but more remote from the eye with feet straight down as in the Angel in "The Annunciation," is the Angel of the Star of Bethlehem, who has led to this shrine the expectant Kings. His robes are of blue, green, and russet, and his wings of green seem almost a part of the landscape. His mission over will he not melt into air and leave those Kings wondering if such a being ever was? The religious sentiment is perfectly maintained, and it dignifies the exquisite vision.

EDWARD BURNES-JONES, A.R.A.

184. *Flamma Vestalis.*

Lent by Sir Horace Davey, Q. C.

The Vestal Virgins were maidens dedicated to the goddess Vesta. The duty of these virgins was to keep the fire of the temple always burning, both day and night. They were required to be of spotless chastity.





G. F. WATTS, R.A.

185. A Roman Lady.

PERMANENT COLLECTION.

DANTE GABRIEL ROSSETTI.

Born 1828. Died 1882.

186. The Boat of Love.

PERMANENT COLLECTION.

The *Boat of Love* was commissioned by Mr. William Dunlop in 1864, but the arrangement fell through. It was about this time, or possibly some few years later, that Rossetti sketched out in monochrome the composition for this subject, one of the most considerable and trying groupings which he ever brought to the oil colour stage. Several times during his life he proposed to finish it as a picture, but it remained in his studio until his death, when it was purchased for the Birmingham Art Gallery. It represents Dante, Beatrice, and their companions embarking in a pleasure boat according to Dante's sonnet beginning

"Guido vorrei che tu e Lapo ed io,"

addressed to Guido Cavalcanti, and referring to Lapo degli Uberti.

"Guido, I wish that you, and Lapo, and I,

By some sweet spell within a bark were plac'd,

A gallant bark with magic virtue grac'd,

Swift at our will with every wind to fly;

So that no changes of the shifting sky,

No stormy terrors of the wat'ry waste,

Might bar our course, but heighten still our taste

Of sprightly joy, and of our social tie:

Then that my Bice, Bice fair and free,

With those soft nymphs, on whom your souls are bent,

The kind magician might to us convey,

To talk of love throughout the livelong day;

And that each fair might be as well content,

As I in truth believe our hearts would be."

HATLEY.—Translation.

SIR JOHN EVERETT MILLAIS, BART., R.A.

187. The Vale of Rest.

"Where the weary find repose."

Lent by Mr. Henry Tate.

"The sky above this place of eternal sleep is very beautiful, passing through tones of rose and violet into saffron. The gathering darkness has rendered it impossible to make out much detail, and the picture is, therefore, not painted with the elaborate minuteness of touch which is seen in Mr. Millais' earlier work. The last glow of sunset lingers on a little belfry, and on the poplars, the chosen trees of Persephone.

The action of the nun who is digging a grave is sufficiently vigorous. The face of her companion has been called ugly. There are some who find it

full of sweetness, dignity, and calm, like the face of one for whom death has lost its sting, and the world her charm."—*Andrew Lang*.

The scene is laid at Bowerwell, Perth.

Painted in 1858, and exhibited in the Royal Academy, 1859.

This is one of the many fine pictures in the collection which Mr. Tate has generously offered to the nation.

Sir John Everett Millais, Bart., R.A., was born at Southampton in 1829. At the early age of nine he began his art education in Mr. Sass's Academy, and two years later became a student at the Royal Academy, where he gained the principal prizes for drawing. He gained his first medal at the Society of Arts when only nine. His first exhibited picture, "Pizarro seizing the Inca of Peru," was in the Academy in 1846, when he was seventeen. In 1848 his whole method changed, when the Pre-Raphaelite Brotherhood was formed, of which he, Rossetti, and Holman Hunt were the three founders, and principal workers. His first Pre-Raphaelite picture was "Lorenzo and Isabella," painted in 1849, now in the Walker Art Gallery at Liverpool. His other principal works of this period were "Ferdinand lured by Ariel" and "Christ in the house of his parents" (1850); "Mariana" and "The Woodman's Daughter" (1851); "The Huguenot" and "Ophelia" (1852). These works, and those of his confrères, were roundly abused by the press and the public, until Mr. Ruskin, in 1851, came to the support of the new school with enthusiastic approval. But the picture of "The Huguenot" quickly became a public favourite, and from that day the artist went on from success to success. In more recent years he has painted several beautiful landscapes, notably "Chill October" in 1871. He was decorated with the Legion of Honour in 1878, and in 1885 was made a baronet on the recommendation of Mr. Gladstone.

SIR JOHN EVERETT MILLAIS, BART., R.A.

188. The Baptism of Guthren the Dane.

Lent by Mr. Fred Crisp.

A very early work, painted when the artist was a boy, before he joined the Pre-Raphaelite Brotherhood, its "Academic" conception and handling totally differing from his manner of a few years later, when he began to produce his well-known masterpieces.

Guthren or Guthrum, a northern chief, who invaded East Anglia in 869, and became king in 870. He conquered Wessex in 878, but was defeated by King Alfred. He embraced the Christian faith, and was baptised by Athelstan in that year.

SIR JOHN EVERETT MILLAIS, BART., R.A.

189. The Blind Girl.

Lent by Mr. Albert Wood.

It was awarded the prize of the Liverpool Academy in 1858, and was sold in the same year at Christie and Manson's for £300. Painted in 1856.

"The back-ground is an open English common, skirted by the tidy houses of a well-to-do village in the cockney rural districts. I have no doubt the scene is a real one within some twenty miles from London, and painted mostly

on the spot. A pretty little church has its window traceries freshly white-washed by order of the careful warden. The common is a fairly spacious bit of ragged pasture, and at the side of the public road passing over it, the blind girl has sat down to rest awhile. She is a simple beggar, not a poetical or vicious one; a girl of eighteen or twenty, extremely plain-featured, but healthy, and just now resting, not because she is much tired, but because the sun has but this moment come out after a shower, and the smell of the grass is pleasant. The shower has been heavy, and is so still in the distance, where an intensely bright double rainbow is relieved against the departing thunder cloud. The freshly wet grass is all radiant through and through with the new sunshine; the weeds at the girl's side as bright as a Byzantine enamel, and inlaid with blue veronica; her upturned face all aglow with the light that seeks its way through her wet eyelashes. Very quiet she is, so quiet that a radiant butterfly has settled on her shoulder, and basks there in the warm sun. Against her knees, on which her poor instrument of beggary rests, leans another child, half her age—her guide; indifferent this one to sun or rain, only a little tired of waiting."—*Ruskin*.

SIR JOHN EVERETT MILLAIS, BART., R.A.

190. A Highland Lassie.

Lent by Mr. Henry Willett.

Painted in 1853.

SIR JOHN EVERETT MILLAIS, BART., R.A.

181. The Huguenot.

Lent by Mr. Albert Wood.

A water-colour study for the heads in the famous picture of "The Huguenot," exhibited in the Royal Academy, 1852.

These heads were painted from Miss Ryan and General Arthur Lempiere.

The Huguenots were the followers of Calvin in France. They took up arms against their persecutors in 1561. After a delusive edict of toleration, a great number were massacred at Vassy, 1st March, 1562, when the civil war began, which lasted with some intermission till the edict of Nantes, in 1598. The massacre of St. Bartholomew's Day, 24th August, 1572, occurred during a truce. The white badge on the arm was a sign that the wearer had not lifted up his voice against the Church of Rome.

SIR JOHN EVERETT MILLAIS, BART., R.A.

192. Mariana.

"Mariana in the moated grange."—*Measure for Measure*.

Lent by Mr. H. F. Makins.

"All day within the dreamy house,

The doors upon their hinges creak'd;

The blue fly sung in the pane; the mouse

Behind the mouldering wainscot shrieked,

Or from the crevice peer'd about.

Old faces glimmer'd thro' the doors,

Old footsteps trod the upper floors,

Old voices called her from without.

She only said, 'My life is dreary,
He cometh not,' she said ;
She said, 'I am weary, weary,
I would that I were dead !'

The sparrows chirrup on the roof,
The slow clock ticking, and the sound
Which to the wooing wind aloof
The poplar made, did all confound
Her sense ; but most she loathed the hour
When the thick-moted sunbeam lay
Athwart the chambers, and the day
Was sloping towards his western bower.

Then, said she, 'I am very dreary,
He will not come,' she said ;
She wept, 'I am weary, weary,
Oh, God, that I were dead !'

TENNISON.—*Mariana.*

SIR JOHN EVERETT MILLAIS, BART., R.A.

193. The Proscribed Royalist, 1651.

Lent by Sir John Pender, K.C.M.G., C.I.E.

Painted in 1853.

One of the Cavaliers of Charles II., hiding in the woods, after the defeat of the king's forces by Cromwell at the battle of Worcester, Sept. 3rd, 1651.

JAMES COLLINSON.

194. The Renunciation of St. Elizabeth of Hungary.

Lent by Mr. Charles Park.

St. Elizabeth of Hungary, patron-saint of Queens, being herself a Queen. She was born in 1207, and affianced to Louis of Thuringia about 1212. She became regent at his death in 1227. In the picture she is performing her first act of renunciation after his death. She was persecuted and expelled ; and devoted her life to succouring the poor and distressed. She died in 1231, and was canonized by Pope Gregory IX. four years later.

"As James Collinson did not make the mark which in the early days of Pre-Raphaelitism, his colleagues had hoped for, and as as he is now perhaps nearly forgotten, I will here give a few words of information about him. He was a man of small stature, with a short neck, son of a bookseller at Mansfield in Nottinghamshire ; of composed demeanour, retiring and modest. He was brought up in the Church of England, but got converted to the Church of Rome by the influence of Cardinal Wiseman. As a Catholic, Collinson became for a while exceedingly strict ; he thought that the P.R. B. was a society more or less secular and latitudinarian, and this formed his principal, perhaps almost his sole, motive for seceding from it. He had begun Art as a domestic painter, with subjects of the anecdotic or semi-humorous kind in low life ; and save for one ambitious and in some respects very laudable "Pre-Raphaelite" attempt, *St. Elizabeth of Hungary*, he adhered in the main to this line of subject. He died towards 1880. His rather long blank verse poem in *The Germ* called *The Child Jesus* was certainly not without poetical feeling."—*W. M. Rossetti.*



No. 218.

THE DEPARTURE OF THE FISHING FLEET, BOULOGNE.

By A. CHEVALLIER TAYLER.

(By permission of the Fine Art Society, London).



SIR JOHN EVERETT MILLAIS, BART., R.A.

195. The Widow's Mite.

PERMANENT COLLECTION.

Painted in 1869.

JOHN FREDERICK LEWIS, R.A.

Born 1805. Died 1876.

PERMANENT COLLECTION.

196. The Doubtful Coin.

A scene in a Cairo bazaar. An old Seraff, or money-changer, is scrutinizing a large silver coin which a veiled lady has brought to him. "Here are richness and brilliancy of colour that is disposed in broad masses, splendour and diversity of chiaroscuro, and such powerful treatment of many textures, from cloth of silver to woollen fabrics, as Mr. Lewis has never surpassed."

Exhibited in the Royal Academy, 1869.

JOHN FREDERICK LEWIS, R.A.

Born 1805. Died 1876.

197. The Dancers.

Lent by Mr. Arthur Severn.

John Frederick Lewis, R.A., was the son of F. C. Lewis, born in London July 14th, 1805. He devoted his attention to animal painting, and engraved some of his early subjects himself. He travelled in Italy, Spain, Greece, Egypt, and Turkey, and in 1833-4 his drawings of Spanish life were published in lithography. Returning to England in 1851 he exhibited in 1852, became a member of the Water Colour Society, and was elected President in 1855. Devoting himself to oil painting, he retired from the Water Colour Society, and was elected an Associate of the Royal Academy in 1858 and R.A. in 1865. He died at Walton, August 15, 1876, having been placed on the retired list of the Academy in the spring of that year.

WILLIAM HOLMAN HUNT, R.W.S.

198. Isabella and her Basil Pot.

Lent by Mr. James Hall.

Painted in Florence in 1866.

Isabella, a Florentine maiden, loves and is loved by Lorenzo, a clerk to her brothers, with whom she lives. The brothers, proud and cruel men, discover this, and on the pretext of sending Lorenzo abroad upon their business, entice him to a forest, kill, and bury him. Some months after he appears in a vision to Isabella, who finds out his resting place, and with the aid of her nurse, uncovers the dead, and brings away his head.

"They cut away no formless monster's head,
But one, whose gentleness did well accord
With death, as life."

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"Then in a silken scarf,—sweet with the dews
 Of precious flowers pluck'd in Araby,
 And divine liquids come with odorous oze
 Through the cold serpent-pipe refreshfully,—
 She wrapp'd it up; and for its tomb did choose
 A garden-pot, wherein she laid it by,
 And cover'd it with mould, and o'er it set
 Sweet Basil, which her tears kept ever wet.
 And she forgot the stars, the moon, the sun,
 And she forgot the blue above the trees,
 And she forgot the dells where waters run,
 And she forgot the chilly autumn breeze;
 She had no knowledge when the day was done,
 And the new morn she saw not: but in peace
 Hung over her sweet Basil evermore,
 And moisten'd it with tears unto the core.
 And so she ever fed it with thin tears,
 Whence thick, and green, and beautiful it grew,
 So that it smelt more balmy than its peers
 Of Basil-tufts in Florence; for it drew
 Nurture besides, and life, from human fears,
 From the fast mouldering head there shut from view:
 So that the jewel, safely casketed,
 Came forth, and in perfumed leaflets spread."
Kents, Isabella, or the Pot of Basil.

JOHN FREDERICK LEWIS, R.A.

Born 1805. Died 1876.

199. A Street Scene in Cairo, near the Bab el Lūk.

Lent by the Earl of Northbrook.

For note on Cairo see No. 41.

HENRY WALLIS, R.W.S.

200. Chatterton.

"Cut is the branch that might have grown full straight,
 And burn'd is Apollo's laurel bough."

MARLOWE.—*Faustus.*

Lent by Mr. Charles G. Clement.

Thomas Chatterton, the poet, was born November 20th, 1752. He was articled to an attorney in Bristol, 1767. He early began to forge old documents, and produced poems said to have been written by Thomas Rowley, a monk of the 15th century. He came to London to get his poems published, and finding it impossible to get help or means of living he committed suicide at the end of August, 1770, thus at the early age of eighteen cutting short a sad career, but one which gave signs of most brilliant promise. His poems were published in the following year.

"Faultless and wonderful; a most noble example of the great school. Examine it well—inch by inch: it is one of the pictures which intend and accomplish the entire placing before your eyes of an actual fact—and that a solemn one."—*Prof. Ruskin.*

Henry Wallis, member of the Royal Society of Painters in Water-colours, was born in London 21st February, 1830, and studied in the Art School of F. S. Cary, London, and in the atelier of C. Gleyre, Ecole des Beaux Arts, Paris, also at Rome and Venice. His first picture (in oil colours) was exhibited at the British Institution in 1851. He exhibited at the Royal Academy in 1854 and succeeding years. His most celebrated work was "Chatterton." He joined the Royal Water-colour Society in 1879. He is a well-known and most able writer on the history of painting and ceramic art.

HENRY WALLIS, R.W.S.

201. The Return from Marston Moor.

Lent by Mr. John Bibby.

The Scots and Parliamentary army were besieging York, when Prince Rupert, joined by the Marquis of Newcastle, determined to raise the siege. Both sides drew up on Marston Moor on 2nd July, 1644, and the contest was long undecided. Rupert, commanding the right wing of the Royalists, was opposed by Oliver Cromwell. The latter was victorious; he drove his opponents off the field, followed the vanquished, returned to a second engagement and a second victory. The Royalists never recovered from the blow.

ARTHUR HUGHES.

202. April Love.

Lent by Mr. Henry Boddington.

Painted in 1856, and sold at the sale of the Art Collection of Mr. T. F. Hutton in 1893. Before it passed into the hands of Mr. Hutton it belonged to Mr. William Morris.

"Exquisite in every way: lovely in colour, most subtle in the quivering expression of the lips, and the sweetness of the tender face—shaken, like a leaf by winds upon its dew and hesitating back into peace."—*Ruskin.*

ARTHUR HUGHES.

203. Diana and Endymion.

Lent by Mr. John Bibby.

"Brain-sick shepherd prince,
What promise hast thou faithful guarded since
The day of sacrifice? Or, have new sorrows
Come with the constant dawn upon thy morrows?
Alas! 'tis his old grief. For many days,
Has he been wandering in uncertain ways:
Through wilderness, and woods of mossed oaks;
Counting his woe-worn minutes, by the strokes
Of the lone woodcutter; and listening still,
Hour after hour, to each lush-leav'd rill."

Keats, Endymion li., 43-52.

Endymion, son of Æthlius and Calyce. It is said that he required of Jupiter to grant to him to be always young, and to sleep as much as he would. The goddess Diana became enamoured of him. The lines by Keats attached by the artist to his picture refer to the promise Endymion has made to his sister Peona, after he has told her how he has fallen in love with a fair vision in a dream, that he will give up all thoughts of seeking the unknown goddess. But his love is too powerful to be resisted and he wanders forth to search for happiness, forgetful of his resolutions made on the day when his companions sacrificed to Pan on Mount Latmos.

ARTHUR HUGHES.

204. A Music Party.

Lent by Mr. George Rae.

Painted in 1864.

ARTHUR HUGHES.

205. The Eve of St. Agnes.

Lent by Mr. J. G. Kershaw.

This tryptych represents the principal incidents in Keats' beautiful poem, *The Eve of St. Agnes*. It is winter:—

"St. Agnes' Eve—Ah, bitter chill it was!
The owl, for all his feathers, was a-cold;
The hare limp'd trembling through the frozen grass,
And silent was the flock in woolly fold."

The Baron's castle is ablaze with lights, and filled with the sound of revelry and gay music. Many an "amorous cavalier" seeks the hand of his fair daughter Madeline in the dance; but she, "whose heart had brooded all that wintry day on love," heeds them not. She thinks only of the old dames' tales—

"They told her how, upon St. Agnes' Eve,
Young virgins might have visions of delight,
And soft adorings from their loves receive
Upon the honey'd middle of the night,
If ceremonies due they did aright;
As, supperless to bed they must retire,
And couch supine their beauties, lily white;
Nor look behind, nor sideways, but require
Of Heaven with upward eyes for all that they desire."

"Meantime across the moors,
Had come young Porphyro with heart on fire
For Madeline. Beside the portal doors,
Buttress'd from moonlight, stands he, and implores
All Saints to give him sight of Madeline."

He ventures in, concealing himself behind a pillar among his foes, "whose very dogs would execrations howl against his lineage." Here he is discovered by Madeline's old nurse, to whom he makes his love-plaint, and persuades her—"I will not harm her, by all Saints I swear"—to conceal him in the maiden's chamber. The wintry moon shines on the casement—

"A casement high and triple-arch'd there was,
All garlanded with carven imag'ries
Of fruits, and flowers, and bunches of knot-grass,
And diamonded with pane of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger moth's deep damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings."

After Madeline has fallen asleep, to dream "Agnes' dreams, the sweetest of the year," Porphyro comes gently from the closet, and, kneeling by the bedside, awakens her by playing softly on her lute. At first she thinks it is a vision of the lover she has but just seen in her dreams, but Porphyro undeceives her, pours forth his love, and induces her to fly with him,

"Far o'er the southern moors I have a home for thee."

The panel on the left hand represents Porphyro outside the castle; the centre shows Madeline at the moment of waking, thinking her lover's presence is but a vision sent by St. Agnes; while the right hand panel shows them escaping silently from the porch,

"Where lay the Porter, in uneasy sprawl,
With a huge empty flaggon by his side:
The wakeful bloodhound rose, and shook his hide,
But his sagacious eye an inmate owns:
By one and one, the bolts full easy slide:—

And they are gone."

Mr. Ruskin calls this "A noble picture"—"The half-entranced, half-startled face of the awaking Madeline is exquisite."

ARTHUR HUGHES.

206. Ophelia.

Lent by Mr. John Ribby.

"There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There, with fantastic garland did she come,
Of corn-flowers, nettles, daisies, and long purples:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke;
When down the weedy trophies, and herself,
Fell in the weeping brook."

Hamlet, iv., 7.

THOMAS COLLIER, R.I.

Born —

Died 1891.

207. Woodland and Moor.

PERMANENT COLLECTION.

WALTER LANGLEY, R.I.

208. "But O for the touch of a vanished hand,
And the sound of a voice that is still!"*See Illustration.*

PERMANENT COLLECTION.

EDWARD BURNE-JONES, A.R.A.

209. Flora, Goddess of Flowers:

Lent by Mr. William Agnew.

J. HENRY HENSHALL, R.W.S.

210. In Wonderland.

PERMANENT COLLECTION.

ALBERT GOODWIN, R.W.S.

211. The Grave of the Coaster.

PERMANENT COLLECTION.

J. AUMONIER, R.I.

212. Sunset on the Sussex Downs.

PERMANENT COLLECTION.

JOHN BRETT, A.R.A.

213. Autumn in the Isle of Wight.

Lent by Mr. William Martin.

John Brett, A.R.A., one of the chief upholders of the Pre-Raphaelite school in landscape and marine art, first attracted general attention with "The Stonebreaker" (Royal Academy, 1858) and "Val d'Aosta" (Royal Academy, 1859), the latter work being purchased by Mr. Ruskin. For nearly twenty years he has contributed to the Academy exhibitions a series of admirably-painted studies of inland and coast scenery. His sapphire and turquoise-blue seas are marvels of draughtsmanship and colour. He was elected an Associate of the Royal Academy in 1881.



No. 205.

'OI FOR THE TOUCH OF A VANISHED HAND.

By WALTER LANGLEY R.I.



J. B. PYNE.

Born 1800.

Died 1870.

214. Cumberland Lake Scene.

PERMANENT COLLECTION.

James Baker Pyne was born in Bristol in 1800, and was early intended for the law, which he abandoned, and, self taught, struggled to make himself an artist. In 1835 he first exhibited at the Academy, and in 1842 was made a member of the Society of British Artists. He spent some time in Italy, Switzerland, and Germany. He published "Windsor and its Environs," "The English Lake District," and others, which soon caused him to be widely known. He died in 1870. He was fond of powerful contrasts both of colour and light and shade.

JOHN BRETT, A.R.A.

215. The Stonebreaker.

Lent by Mr. James Barrow.

Mr. Ruskin says—"I know no such thistedown, no such chalk hills and elm trees, no such natural pieces of far-away cloud in any of their works. The composition is palpably crude, and wrong in many ways, especially in the awkward little white cloud at the top; and the tone of the whole is a little too much as if some of the chalk of the flints had been mixed with the colours. For all that it is a marvellous picture, and may be examined inch by inch with delight."

For note on Brett see No. 213.

JOHN BRETT, A.R.A.

216. February in the Isle of Wight.

Lent by Mr. William Martin.

SAMUEL PROUT.

Born 1783.

Died 1852.

217. Church Porch at Touts, France.

PERMANENT COLLECTION.

Samuel Prout was born at Plymouth, September 17, 1783, and was taught drawing in the Grammar School of that town. He was delicate as a child, and drawing had great attractions for him. John Britton first employed him during a journey in Cornwall, when collecting materials for his "Beauties of England and Wales." In 1802 he sent some drawings to Britton, which showed great progress, and he came to London to reside with him in Clerkenwell for two years. Here he copied the works of the best topographical draughtsmen of the day. In 1804 he exhibited at the Royal Academy, and continued to do so for two years, but had to live in the country on account of his health. In 1812 he came again to London, and resided at Stockwell. Improved in his art he was an exhibitor at the Water Colour Society in 1815, and in 1820 was elected a member. He first visited the Continent in 1818 and frequently afterwards, on account of his health, becoming celebrated as a painter of churches, town halls, cathedrals, and

market places. In 1824 he visited Venice and various parts of Italy. His perception of the picturesque was as remarkable as the skill with which he depicted its effects. He suffered much from ill health, but was a constant worker and exhibitor. He died at Camberwell, February 10, 1852, aged 68.

A. CHEVALLIER TAYLER.

218. The Departure of the Fishing Fleet, Boulogne.

See Illustration.

PERMANENT COLLECTION.

Presented by Mr. Richard Peyton.

MRS. ALLINGHAM, R.W.S.

219. Valewood Farm.

PERMANENT COLLECTION.

Helen Allingham, eldest child of Alexander Henry Paterson, M.D., was born near Burton-on-Trent, 1848. After Dr. Paterson's death the family moved to Birmingham. In 1867 Miss Paterson went to London, residing with her aunt, Miss Laura Hereford, an artist, who five years previously had practically opened the Royal Academy Schools to women. Miss Paterson herself entered these schools, and afterwards drew on wood for several periodicals, becoming one of the regular staff of the *Graphic*. In the intervals of drawing on wood she produced many water-colour drawings. In 1874 she married Mr. William Allingham, the poet. In 1875 she was elected an Associate of the Royal Society of Painters in water-colour. A special exhibition of her drawings was held at the rooms of the Fine Art Society in 1886.

WILLIAM HENRY HUNT, R.W.S.

Born 1790.

Died 1864.

220. Lobster, Crab, and Cucumber.

PERMANENT COLLECTION.

William Henry Hunt born in Bolton St. Long Acre, March 28th, 1790. He was a sickly child, and amused himself with drawing, and when old enough, was apprenticed to John Varley. In 1808 he was admitted a student of the Royal Academy, having exhibited three oil pictures in the previous year, continuing to exhibit untill 1811. In 1814 he connected himself with the Water-Colour Society as an exhibitor. In 1824 he was elected an associate, and in 1827 a full member. From this date he was a large and constant exhibitor. His best works are rich and harmonious in colour, full of sunny nature, especially his fruit and flower subjects. His figures are frequently full of quaint humour, especially his peasant boys and girls. Of delicate health from childhood, he lived much at Hastings. He died in Stanhope Street London, February 10th, 1864, in his 74th year.

J. M. W. TURNER, R.A.

Born 1775.

Died 1851.

221. The Falls of Schaffhausen.

PERMANENT COLLECTION.

This drawing belongs to Turner's best period. It has been engraved as a whole in the "Keepsake," and parts of it, etched by Mr. Ruskin himself, are reproduced as illustrations in the second chapter of Vol. V. of *Modern Painters*. In describing this drawing, Mr. Ruskin proceeds:—

"Next to this piece of quietness ('The Loire Side') let us glance at a composition in which the motive is one of tumult: that of the Fall of Schaffhausen. It is engraved in the "Keepsake." I have etched in plate 74, at the top, the chief lines of its composition, in which the first great purpose is to give swing enough to the water. The line of fall is straight and monotonous in reality. Turner wants to get the great concave sweep and rush of the river well felt, in spite of the unbroken fall. The column of spray, rocks, mills, and bank all radiate like a plume, sweeping round together in grand curves to the left, where the group of figures hurried about the ferry-boat rises like a dash of spray; they also radiating; so as to form one perfectly connected cluster, with the two gendarmes and the millstones, the millstones at the bottom being the root of it; the two soldiers laid right and left to sustain the branch of figures beyond, balanced just as a tree bough would be. One of the gendarmes is flirting with a young lady in round cap and full sleeves, under pretence of wanting her to show him what she has in her handbox; the motive of which flirtation is, so far as Turner is concerned in it, primarily the handbox. This and the millstones below give him a series of concave lines, which, concentrated by the recumbent soldiers, intensify the hollow sweep of the fall, precisely as the ring on the stones does the Loire eddies. These curves are carried out on the right by a small plate of eggs laid to be washed at the spring; and all these concave lines being a little too quiet and recumbent, the staggering casks are set on the left, and the ill-balanced milk pail on the right, to give a general feeling of things being rolled over and over. The things which are to give this sense of rolling are dark, in order to hint at the way in which the cataract rolls boulders of rock; while the forms which are to give the sense of its sweeping force are white. The little spring, splashing out of its pine trough, is to give contrast with the power of the fall, while it carries out the general sense of splashing water. This spring exists on the spot, and so does everything else in the picture; but the combinations are wholly arbitrary, it being Turner's fixed principle to collect out of any scene whatever was characteristic and put it together just as he liked. The changes made in this instance are highly curious.

The mills have no resemblance whatever to the real group, as seen from this spot; for there is a formal and vulgar dwelling house in front of them. But if you climb the rock behind, then you find they form on that side a towering cluster, which Turner has put with little modification into the drawing. What he has done to the mills, he has done with still greater audacity to the central rock. Seen from this spot, it shows in reality, its greatest breadth, and is heavy and uninteresting; but, on the Lauffen side, exposes its consumed base, worn away by the rush of water, which Turner resolving to show, serenely draws the rock as it appears from the other side of the Rhine, and brings that view of it over to this side. I have etched the bit with the rock a little larger below, and if the reader knows the spot, he will see that this piece of the drawing, reversed in the etching, is almost a bona-fide unreversed study of the fall from the Lauffen side. Finally, the castle of Lauffen itself, being, when

seen from this spot, too much fore-shortened to show its extent, Turner walks a quarter of a mile lower down the river, draws the castle accurately, then brings it back with him, and puts it with all its extent where he chooses to have it beyond the rocks. I tried to copy and engrave this piece of the drawing of its real size; merely to show the forms of the trees, drifted back by the breeze from the fall, and wet with its spray; but in the endeavour to facsimile the touches, great part of their grace and ease has been lost; still plate 75 may, if compared with the same piece in the "Keepsake" engraving, at least show that the original drawing has not yet been rendered with completeness. These two examples:—"The Falls of Schaffhausen," and the "Loire Side," may sufficiently serve to show the mode in which minor details, both in form and spirit, are used by Turner to aid his main motives."

A drawing so elaborately described by Mr. Ruskin may well be supposed to be one of special interest and importance; indeed we know that Mr. Ruskin has always estimated it at a high artistic value.

Joseph Mallord William Turner, R.A., was born in Maiden Lane, Covent Garden, London, April 23, 1775, and commenced art as a painter in water colours, in friendly rivalry with Girtin. He became a student of the Royal Academy in 1789, in 1799 was elected an Associate, and in 1802 an Academician. He was for some time Professor of Perspective also. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realization of air and light. He died at Chelsea, December 19, 1851, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral, bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, has been set aside from some legal informality, and this latter intention will not be carried out in conformity with his wishes.

R. P. BONINGTON.

Born 1801.

Died 1827.

222. Coast Scene.

PERMANENT COLLECTION.

Richard Parkes Bonington was born in 1801, at a village near Nottingham. His early talents were divided between art and the drama. At the age of 15 he was in Paris, studying at the Louvre. In 1822 he went to Italy. In 1826 he exhibited at the British Institution, and in the next year at the Academy, at once gaining a name among his countrymen. In the next year, while imprudently sketching in the sun in Paris, he was attacked by brain fever, followed by rapid consumption. He died in September, at the age of 27. His art was picturesque and dramatic, and his works were marked by great originality, and a rich feeling for colour.

MRS. ALLINGHAM, R.W.S.

223. Old Cottages at Pinner.

PERMANENT COLLECTION.

WILLIAM HENRY HUNT.

224. The Restless Sitter.

Lent by Mr. George James.

For note on Hunt see No. 220.

ON SCREEN.

These panels form the decoration of a cabinet belonging to Mr. J. P. Seddon, who has generously taken out the panels and lent them for exhibition.

The subjects chosen for the decoration of the cabinet were Architecture, Painting, Sculpture and Music. Mr. Ford Madox Brown suggested a series of imaginary incidents in the "Honeymoon of King Rene," by which to express them, that king having been skilled in all the arts. Mr. Ford Madox Brown designed and painted Architecture, whilst the other subjects were invented by Dante Gabriel Rossetti, and Mr. Burne Jones.

E. BURNE-JONES, A.R.A.

225. Painting.

King Rene is drawing the figure of a woman as his queen stands over him.

E. BURNE-JONES, A.R.A.

226. Sculpture.

King Rene carving a statue.

FORD MADOX BROWN.

227. Architecture—"King Rene's Honeymoon."

King Rene was titular King of Naples, Sicily, Jerusalem and Cyprus. He was poet, painter, architect, sculptor and musician. He is here depicted upon his honeymoon, discussing the building of a new house or palace.

DANTE GABRIEL ROSSETTI.

228. Music.

The Queen is seated playing at a chamber organ, the bellows of which are blown by King Rene.

229. Six small panels representing weaving, embroidery, etc., etc., by the above artists.

W. J. KNEWSTUR.

230. The Teetotum.

Lent by Lady Mount-Temple.

SIR JOHN EVERETT MILLAIS, BART, R.A.

231. John Ruskin, M.A., D.C.L., LL.D.

Lent by Sir Henry Acland, K.C.B.

In 1853 Sir Everett Millais began this brilliant portrait of the now celebrated art critic, standing by the waterfall at GLENFINLAS. Both painter and sitter were in Scotland—so Millais painted this portrait, which he has religiously executed in all the tenets of the Pre-Raphaelite faith. The geologist cannot find a flaw in the painting of the rocks, nor can the botanist carp at the representation of lichen plant or flower.

John Ruskin, M.A., LL.D., son of a London wine merchant, was born in London, Feb., 1819, and was educated privately, and at Christ Church, Oxford, where he gained the Newdigate Prize in 1839. He then devoted himself to painting, studying under Copley Fielding and J. D. Harding. A pamphlet in defence of Turner and the modern school of landscape painting was his first effort in the cause of modern art, and it was enlarged into a standard work, *Modern Painters*, the first volume of which appeared in 1843. Mr. Ruskin's views, however, were combated with bitter asperity by some of the art critics of the day, who resented with an affectation of contempt his free expression of dissent from the trammels of their school. In his second volume of *Modern Painters* written after a residence in Italy, and published in 1846, he took a much wider survey of the subject originally enlarged upon, including the works of the great Italian painters. Three additional volumes were published up to 1860. He then took up the study of architecture, and wrote the *Seven Lamps of Architecture* in 1849 and the *Stones of Venice* in 1851-2-3. The illustrations in these books displayed to much advantage his artistic powers. As early as 1847 he contributed articles to the *Quarterly Review*. In 1851 he upheld the Pre-Raphaelite Brotherhood in his letters to the *Times*, and later in his notes on the Academy Exhibitions during five years. It is impossible here to give even the titles of the many works he has published on art, architecture, art education, political economy, history, geology, etc. He was appointed Rede Lecturer at Cambridge in 1867, and the Senate conferred the degree of LL.D. on him. He was also elected Slade Professor of Fine Art at Oxford in 1872, and again in 1876 and 1883. In 1871 he devoted £5,000 for an endowment to pay a drawing master for the Taylor Galleries, Oxford. His lectures at the University were received with unprecedented enthusiasm. For several years he has lived in tranquil retirement at Brantwood, on Coniston Lake.

The following pictures, the property of the Corporation of Birmingham, are at present on loan to the undermentioned Galleries :

THE NOTTINGHAM ART GALLERY, "The Martyr," by Professor W. Geets.

THE WOLVERHAMPTON ART GALLERY, "The Village Philharmonic," by Stanhope A. Forbes ; "Autumn in the Isle of Arran," by J. MacWhirter, A.R.A. ; "The Daughter of the House," by W. A. Breakspere ; "The Matterhorn," by E. A. Pettitt.

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